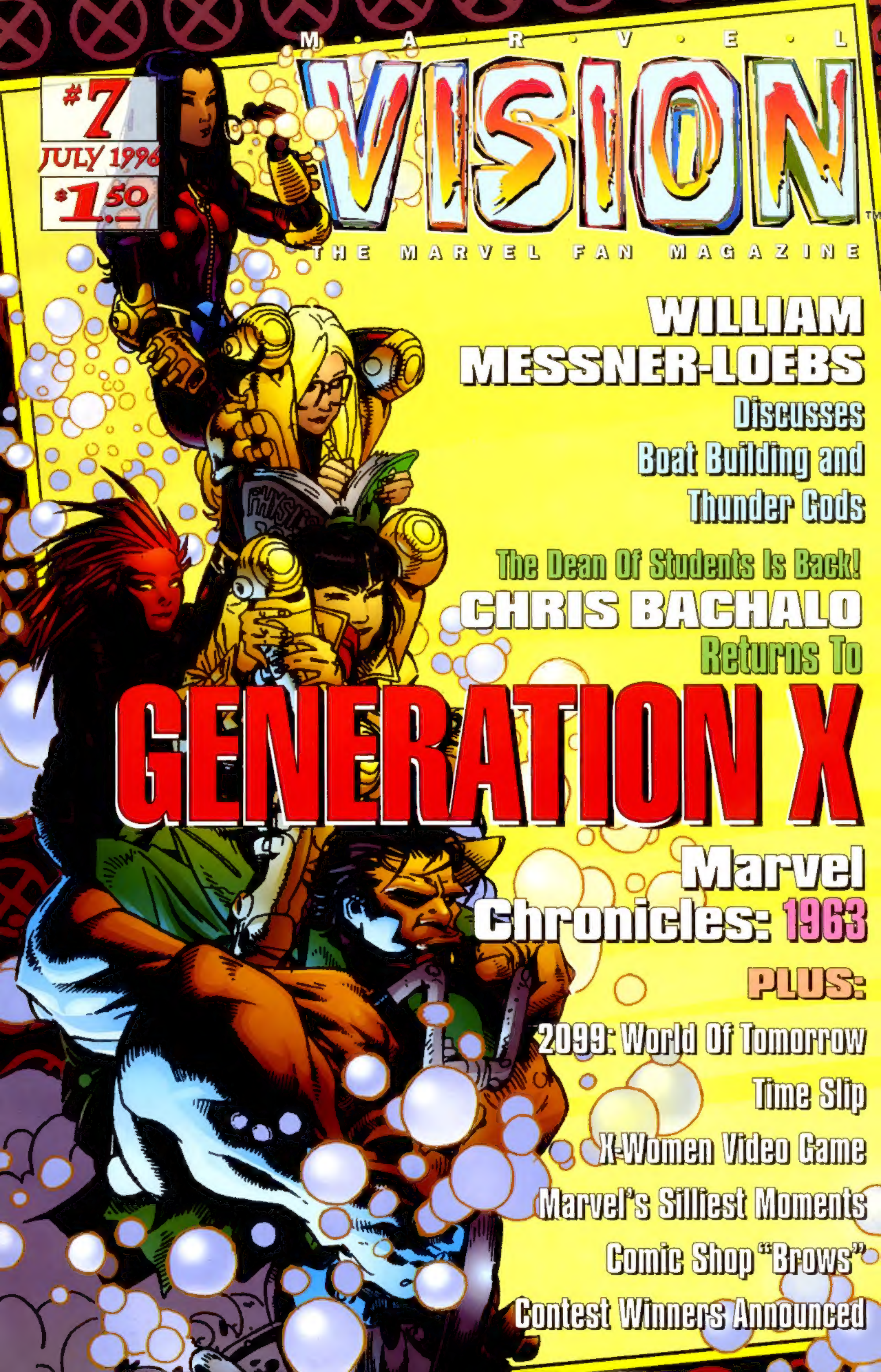
MARVEL
VISION
THE MARVEL FAN MAGAZINE
#7
JULY 1996
$1.50
WILLIAM MESSNER-LOEBS
Discusses Boat Building and Thunder Gods
The Dean Of Students Is Back!
CHRIS BACHALO
Returns To
GENERATION X
Marvel Chronicles: 1963
PLUS:
2099: World Of Tomorrow
Time Slip
X-Women Video Game
Marvel's Silliest Moments
Comic Shop "Brows"
Contest Winners Announced

ONSLAUGHT
NO ONE IS SAFE
DON'T MISS ANY OF MARVEL'S LATEST RAGE IN THE PAGES OF:
X-Men - Fantastic Four - Avengers
Cable - Thor - X-Force - Hulk
Iron Man
X-Man
Excalibur
Generation X
Captain America
Ghost Rider
Daredevil
Spider-Man
Wolverine
X-Factor
MARVEL Comics
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Timothy Tuohy
Knows who Onslaught is

Jim Brennan
Vito Incorvaia
Tell people they're Onslaught

Chris Carroll
Viktor Koen
James DeSimone
Michel Le
Mel Sanchez
Jeanne Geier
& Draw the Line Inc.
Think they can kick Onslaught's butt

Marc Robinson
Moved to Florida because
he was afraid of Onslaught

Mark Bernardo
Barry Dutter
Matt Friedman
Glenn Greenberg
Jim Krueger
John Lewandowski
Mike Marts
Rob Piotrowski
Benny Powell
Peter Sanderson
Steve Vrattos
& Polly Watson
Think Onslaught needs a better tailor

Wilson Ramos
Dresses up like Onslaught
to scare stray cats

Bill Rosemann
Counts Onslaughts to fall asleep

Flo Steinberg
Can kick Onslaught's butt

Deb Brust
Wouldn't give Onslaught
the time of day

Bob Harras
Hopes Onslaught doesn't kick his butt

William C. Bevins, Jr.
CEO, Marvel Entertainment

Gerard Calabrese
President, Marvel Comics
Marvel Software

Jim Sokolowski
Is Onslaught

STAN LEE PRESENTS MARVEL VISION no.7

Okay, this time let's talk about two things that are on everybody's mind: ONSLAUGHT and how to break into comics.

First: ONSLAUGHT.

Back when I was an outsider looking in, I was always fascinated with Marvel's ability to create a storyline that sometimes literally took my breath away. Sometimes it was a single story, other times it involved some multi-issue epic. The single stories that come to mind are usually two FANTASTIC FOUR works of brilliance by John Byrne: "Hero" and the issue where Sue Richards lost her second child, and the death of Guardian in ALPHA FLIGHT #12. SPIDER-MAN is deservedly represented by "The Kid Who Collected Spider-Man." Most recently I found myself staring at a single page in CAPTAIN AMERICA #450. If you've read that issue then you know what page I'm referring to. As for multi-issue stories, you can't deny the impact Walt Simonson's run as artist had on STAR WARS or his stint as writer and artist of THOR had on the Thunder God. Add to that UNCANNY X-MEN #s 141 and 142, the original "Days of Future Past" and you can understand why I always wanted to work at Marvel.

Well, now that I'm an insider, I can honestly tell you that the ONSLAUGHT storyline may rank up there with those favorites. I was in Bob Harras's office the day the first pages of X-MEN: ONSLAUGHT came in from fellow Jersey boy Adam Kubert and let me tell you: the Marvel of old is back. The pages looked phenomenal. You'll be amazed.

In our second issue, Fabian Nicieza, whom we wish all the best as he recently accepted the position as Editor-in-Chief of Acclaim, wrote about breaking into comics. If you've tried to break in as I tried, sending in inking sample after sample, you know that it's a trying process. Who exactly gets these samples and what's done with them? Starting this issue we're going to begin a multi-part segment that hopefully will take away some of the mystery surrounding the elusive Submissions Editor.

Oh, and by the way, Chris Bachalo is back on GENERATION X. YESSSS! (Raising my fist in the air like Data did in "Star Trek:Generations.")

I'm done

See ya in the funnies.

TIM TUOHY

On March 6th 1996, Marvel was saddened by the passing of inker and proofreader extraordinaire, Jack Abel. Jack was one of those few individuals who could always bring a smile to your face with one of his many tales from more than three decades of working in comics. You may or may not be aware that Jack had the distinction of being the inker on the first ever Wolverine story. This issue of VISION is respectfully dedicated to his memory. I'll miss Jack and if you knew him, you would too.

JACK ABEL
1927-1996

MARVEL VISION #7

CONTENTS

FRONT COVER FEATURE

10) Chris Bachalo has returned to GENERATION X. Chris takes time out to talk to VISION about what he and Scott Lobdell have planned for the youngest team of mutants.

BACK COVER FEATURE

32) The Onslaught strikes at Marvel's cornerstone super team and "World's Greatest Comic Magazine." What bodes for the FF now that Onslaught is just around the corner?

p.10

FEATURE ARTICLES

14) The World of 2099 is about to sink under the sea! But have no fear! 2099: The World of Tomorrow will rise up from the depths.

20) THOR scribe William Messner-Loebs sits a spell and talks about his career.

54) Spider-Man: Redemption! Continuing the adventures of the prodigal "Peter Parker."

COMICS GUIDE

56) Heroes

58) Spider-Man

60) X-Men

62) Media/Licensed

p.20

ORDER FORMS START AFTER PAGE 64

SPECIALS

7) The winners of the "Tim Tuohy Can't Spell Worth Beans" contest are revealed!

42) The winners of the Scott Lobdell contest are announced! Catch a glimpse of the winning entries.

48) What does it really take to get a job at mighty Marvel? Well, if you want to create, here's your guide. Submissions Editor John Lewandowski gives you the helpful hints all up-and- coming creators need.

50) The X-Women Video game will sizzle your screen.

52) The Brood are back in an all-new X-Men limited series.

DEPARTMENTS

4) Letters to Marvel VISION

8) The Daily Bugle

18) Marvel's Silliest Moments

24) Marvel Chronicles

28) Time Slip

38) The Beast Files

40) Comic Shop "Brows"

54) Marvel Memories

63) Ship Shape/Next Issue

p.38

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Insights

Dear Marvel VISION,

Just a quick note to tell you how much I enjoy your magazine. I would really love to see an interview with the Kuberts. It's great to hear from the people whose work you admire.

The only complaint I have is how few articles there are regarding toys and cards; that and the fact that there are no listings of places to obtain same. Unfortunately, not all countries have as many shops that carry as much X-MEN/ Marvel merchandise as in America. In Northern Ireland for example, there is only one! I haven't been able to obtain any OVERPOWER-POWERSURGE cards! If one were able to order direct from Marvel, it would be fantastic. On a different note, I wish there were a section for fans to get in touch with one another, similar to a pen-pal section. It would be great to have friends who are as "into" X-Men etc. as oneself. Perhaps you could suggest it in a future issue of Marvel VISION and some of your other titles.

Well, in closing, I'd like to thank you for taking the time to read this and my best wishes for your new magazine.

Brian LeFlem
(Address withheld by request)

Why not suggest your idea right now, Brian? If you readers out there want to write to other Marvel fans all over the world, then let me know. Write a note in your letter to VISION and you just might see a pen-pal section at the bottom of this very letters page. Card coverage tends to be sporadic at best and that's something I'm trying to rectify. Check out issue #4 for an article on Fleer's new card set based on Marvel's animated efforts, and we spoke to Adam Kubert in Issue #2.

Dear Marvel VISION,

Hello. How are you guys doing? I'm a "girl" from Italy who enjoys reading comics and similar material (I like Manga, too). Why the quotes? Well, I'm not really a girl; I'm 28 years old and should define myself as a woman but I can't.

Usually I don't buy comics in English, because Marvel Italia does such a good job of translating. But I like previews, interviews and sketch books very much. When I saw issue #1 of Marvel VISION at my comic shop, I asked the shopkeeper what's in it. She gave me the book and said to check it out. I did and immediately was attracted to the X-NATION preview and decided to buy it. Then I enjoyed Wolverine on the cover of the second issue and the piece on DOOM 2099 and bought that one as well. And finally I bought issue #s 3 and 4 just because I liked them.

You should excuse my English. It is not very fluent and I've made some mistakes. **(Hey I'm an editor, I'll fix 'em!)** So I've enjoyed all the articles and the new paper as well and even though you had to raise the price, I'll continue buying VISION (for 64 pages it's still a good buy). That's all, folks!!

X-Bye from,

Modotti Tiziana
Via Monte Menna No.1
I-24125 Bergamo (Italy)

The international fans have spoken. Brian was from Northern Ireland. It's great that VISION is being well received in other countries. These kind of letters show you how popular comics are. And thank you, Modotti, for being the first letter that VISION has received from a woman. Just goes to show you that comics aren't exclusively for males.

Dear Marvel VISION,

I'd just like to say how much I like reading your magazine. I especially like how you go into each of the Marvel titles and tell us what's happening in them that month. I also like the interviews with the artists and writers. Why did you get rid of the poster like in issue #1? I think you should devote a few pages to upcoming card series. In this you should include: checklists, a little information about the cards and the chase cards. I think you should also devote a page to OVERPOWER, including tips, strategies and a checklist with the rarities of certain cards. Are you going to include the results of the vote in the MARVEL VERSUS DC crossover?

I hope that you can use some of my suggestions so that you can make this the most reader friendly fan magazine ever. I think you have a hit here. Keep up the good work.

Matthew Timko
9007 Wildflower Lane
Annandale VA 22003

That was the third letter VISION received this month wanting more card coverage; Modotti from Italy mentioned cards as well. I can take a hint. Starting with issue #8 VISION will do its very best to accommodate you crazy

card collectors out there. As for your question on X-Man vs. Cable, Matthew, I had to edit it due to space but I'll find out the details from the books' editors Jaye Gardner and Mark (I want to be Troy Aikman's son) Powers and get back to you on it. To get the results of the MARVEL VERSUS DC crossover, just turn the book around and check out the back cover. Marvel won 6 to 5! YESSSS! (Again, Tim goofily acts like Data from *"Star Trek: Generations."*)

Dear Tim,

Thanks much for printing my letter in the fourth issue of your mag. It was a blast reading all of your detailed answers to my mind-boggling questions. Not only that, but upon reading of Jim Lee and Rob Liefeld's return to Marvel, I had to pinch myself to see if I was dreaming. It's too good to be true, but it is. I'm in Marvel Heaven.

There still seems to be some confusion about a question I asked before and a suggestion of mine you failed to address so I'm writing in to take you to task. Here it goes.

1) You said that Marvel VISION is not a replacement for MEGA MARVEL so I want to know where is your MEGA MARVEL now? Ever since VISION came out the MEGA MARVEL seemed to disappear from comic shops everywhere. I still need that catalogue if only for the informative description it provides of all the *NON-COMIC* products that it featured in its order forms. A case in point is your failure to give a description of the ULTRAVERSE toys and Cloisonné pins that you listed in the order form of issue #4. How can I send my order for those products now that MEGA MARVEL cannot be found?

2) What do you think of my suggestion of including some exclusive items in future issues of your magazine like posters, trading cards, etc?

3) Where can we order the MARVEL 4 SETS IN 1 trading cards that were featured in issue #4? You seem to have missed listing it in your order form.

4) **(Art's question revealed the answer to the first annual "Tim Tuohy Can't Spell Worth Beans" contest so I had to edit it out. Sorry, Art.)**

Again I look forward to you enlightening these matters. Your answers would have a great effect on people like me who send in monthly orders of stuff from your mag. So, please provide us with clear ones. Till then.

Art (No Last Name Given)
(Address withheld by request)

Okay, answer time: round two.

1) Marvel VISION is not a replacement for MEGA MARVEL. These two books have a similar purpose but are directed towards a very different clientele. MEGA MARVEL is a tool for the retailer. It shows him/her what books, cards, non-comic and licensed products will be available to fill his/her shelves. MEGA also includes lots of information that only a retailer needs to know such as promotional items, co-op plans and incentive titles. VISION is geared towards the consumer. The order forms in the back of VISION are so you can help your retailer to order, as accurately as possible, quantities of comics, which are the backbone of his business. Adding more pages on non-comic products will take away from other material in VISION.

As of this writing there are no plans to bring VISION back to 80 pages. So do you want more interviews or ordering material? Write in, I'm open to suggestions. If you are friendly with your retailer then ask him if Marvel has got some hot new non-comic product that interests you and ask him/her for info on it. You're their customer and making you happy means you'll be happy with their store and keep coming back!

2) The jury is still out on items like you suggest, budgetary concerns and the like. I'm trying though.

3) Until we get a system down pat, ask your retailer to make sure he includes your commitment to purchase in his/her order.

Marvel VISION,

I've been of two minds since I heard the announcement that Rob Liefeld and Jim Lee would take over Marvel's flagship titles. My initial reaction was dismay (especially with regard to FF which is my all-time favorite comic still in publication). Visions flashed in my mind...horrible visions of a Reed Richards who could form his appendages into serrated blades and assault weapons.

Then I read the interview in Marvel VISION and I was really surprised to find that Lee and Liefeld's vision for these characters, in the context of that interview, seemed to be very much like my own. They talk about the return of the idealized, mythic hero to comics. Modern comics need more of these and I was very pleased with that interview.

Unfortunately, my confidence in the continued integrity of these titles was again shaken when I read their interview in WIZARD. In that interview, they still voiced a positive sentiment toward the legendary characters over which they've been given this coveted stewardship. However, they began implying that they were going to make radical changes, perhaps re-writing the histories and origins of these classics.

I was appalled that Marvel would even consider allowing these guys or anyone else to undo thirty-plus years of history. Marvel has always prided itself, and rightly so, on

its verisimilitude, the basic believability of its stories and characters. How believable is it for you to just wipe three decades of storylines and character development? DC has done it—twice—and it hasn't worked either time.

I view the announced destruction of this history as yet another salvo launched in an ongoing war against "older" readers (i.e. 30 and over) like myself, who have enjoyed and supported Marvel (and comics in general) for decades. I've endured watching the destruction of many of the heroes I grew up with, but I can't endure any more of it.

Bob Harras has commented that he wants this deal with "L&L" to be an "event." That's the problem with comics today. They're centered around the creation of "events" that produce momentary spikes on the sales charts. Where's the commitment to the stories, characters and beliefs that made Marvel great?

Years ago Stan Lee proclaimed. "We're nothing without you." That adage is as true today as it was then. Please remember that.

Excelsior... I hope.

Tim Applegate
5930 W. Warren Ave
Denver CO 80227

Thank you for your letter, Tim.

Lee/Liefeld's "Unfinished Business" at Marvel continues to be a hotbed of debate and I'm sure will be right until the first issue comes out. As for a perceived attack on older readers, by the time you read this I'll have just turned 29 and as I stated last issue, I'm curious to see what the team on the West Coast has in mind. I don't feel Marvel has let me down as a reader because I haven't seen what is going to happen yet. In defense of our esteemed Editor-in Chief, not all events have to throw away stories for the sake of a sales spike. "Age of Apocalypse" was successful on both counts. The story was very engaging as well as a good seller, so the only people who really know what's planned for some of our most famous heroes are Bob, Jim and Rob. Discussion and debate are good but let's ALL not condemn till we see the goods.

VISION VERBIAGE

A hearty round of thanks to this month's intrepid letter hounds: Joel Malerich, Bryan R. Spargo, Franco Mills, Andrew Roschuk, "Super" Dave Ryan and Daniel Yoder.

Keep those letters coming. I need something to read to take my mind off of pulling out what hair I have left.

Mighty Dog!

SLIGHT BLUNDER BOX

The editorial in Marvel VISION #5 listed THOR #338 as the start of Walt Simonson's run as writer and artist of THOR. Actually, it began with issue #337!

Special thanks go to Martin Chavira of Chico, CA for pointing that out. Keep checking your mail for a fabulous Marvel No-Prize!

IMPORTANT NEWS FLASH

Can it be that Marvel VISION is not enough for you?

Do you wake up in the middle of the night, craving more Marvel than ever before?

Then pick up your pencils and pens and get ready to write.

You, the loyal Marvel Zombie need TRUE BELIEVERS: The Newsletter for the Marvel Generation.

If you think Marvel is just four walls, a floor and ceiling that pumps out comics, well, guess again!

Check out what those wacky Marvel Editors and their crazy cohorts do all day. Read what other Marvelous Marvel fans think about the House of Ideas. And a lot more than you can imagine.

The only way to be a part of TRUE BELIEVERS is by mail. Here's where the writing comes in. Drop a line to:

TRUE BELIEVERS
Becky D'Souza
c/o Marvel Comics
387 Park Avenue South
New York, NY 10016

Make Marvel VISION and TRUE BELIEVERS your definitive road map to the Marvel super-highway!

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VISION INSIGHTS
C/O MARVEL COMICS
387 PARK AVENUE SOUTH
NEW YORK, NY 10016
ADDRESSES WITHHELD IF REQUESTED BUT ALL LETTERS MUST HAVE A RETURN ADDRESS TO BE CONSIDERED.

The Results Are In For The:
Tim Tuohy
"Can't Spell Worth Beans"
Contest!

As many of you are aware, Marvel VISION #4 contained a typo. I and most significantly my bosses were well aware of the typos that made it past our usually tight scrutiny. However, there was one typo that was so significant, so heinous, that the bumps on my head from Bob Harras hitting me with a dictionary have yet to go down. Yes, loyal, faithful and future proofreaders of America, the typo in question was on the **COVER!** How many times in your life do you get to witness a goofup as good as this? It should have read: "**Further Adventures...**"The ribbing that I got for this bordered on the sadistic but it was all in good fun. And to bring it all back down to Earth, our good old editorial planning director, Ski, suggested this contest. So, after all that, let's bring on the winners!

Congratulations to: David Gonzalez, Ernie Martino, Michelle Jordan, David J. Michael, John D. Cruz, Ernie Cooper, Jose Quijye and Mike (easy to spell) Brown. As promised, you will be receiving one of Marvel's best trade paperbacks that I not so casually swiped from Ski's office! If you find any typos in them, don't blame me!

And just because those above got the answer right, let's mention all those who wrote in as well. Thanks to: Harriet Frederick, Robert M. Felenstein, Ron Wilson, Steve Lo Porto, Rich Hango, Steve Pearlman, Joe Johnson, Mike Gross, Edward Mraz, Clayton Tooley, Martin Bodnar, Neil Young, Douglas Kenngott, Tom Spendlove and all the way from Australia, Peter Alarcon.

THE DAILY BUGLE

THURSDAY, MAY 9th, 1996 / Today, sunny, mid 60's; Tomorrow, same; Details, Page 22 50¢

VENOM AND "ALIEN" BUTT HEADS IN NYC!

Story by Ken Ellis

NEW YORK CITY—Known super-villain Venom cut a swath of destruction through the streets of New York today in a raging battle with an as yet unidentified alien opponent.

"The creature that Venom was fighting was so . . . bizarre!", said one eyewitness. "It was so unbelievably frightening . . . much more so than Venom! It was like that thing from the 'Alien' movie!"

"Venom's adversary is an alien serial-killer of sorts," said Colonel John Jameson of the Ravencroft Institute. "It's a type of parasite that lives only off the brains of symbiotes.

"Symbiotes—the collective term for any living entity comprised of two distinct organisms needing each other to survive—just happens to include Venom as a member," said Col. Jameson.

Col. Jameson went on to add that one of his colleagues in the super hero community cited the villain's name as "Phage".

Neither Venom nor his otherworldly adversary were apprehended by authorities. But New York City Police say that a full investigation is under way. "We won't stop until both villains are brought to justice!", said Lt. Stone of Code: BLUE.

Venom, who has recently earned the title "anti-hero" from some members of the media, isn't doing much to uphold his heroic image. According to one police officer at the scene, "The extensive property damage and threat to normal citizens just doesn't cut it with us—hero or no hero."

CONTINUED IN VENOM: THE HUNTED #3

MAGGIA ESTATE GOES UP IN FLAMES— PUNISHER INVOLVED

By Associated Press

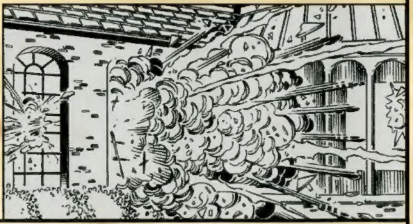
HUDSON VALLEY, NEW YORK — The Geraci family home estate, an alleged mafia base of operations, suffered a raging fire and several explosions at the hands of rival criminals late last night.

The culprits are believed to be super-powered villains, say area police. "Tombstone, Jigsaw, Firefox, and other mob-affiliated villains are involved," said one police officer. "It's been theorized that their motive may involve some revenge scheme against the Punisher."

The Punisher, whose identity as Frank Castle is public knowledge, has supposedly been running the Geraci family's daily affairs, according to several inside sources. "Though the world thinks him dead, this guy's actually been running half the NYC underworld for the past few months," said one anonymous tip.

The villains attacked the Geraci estate around 2 a.m., say local authorities. Shortly thereafter, the fire started and engulfed most of the compound, including the lavish living quarters.

It is still unknown whether any deaths have occurred as a result of the fire and explosions, though sources close to the scene are certain that the Geracis' former "Don" has passed away.



CONTINUED IN PUNISHER #9

IRON MAN AND WAR MACHINE
COMBAT FOE OVER STARK INTERNATIONAL GROUNDS

By Ben Urich

LONG ISLAND—Iron Man was sighted battling a female adversary over Stark International's Long Island complex for the first time in many years late last night.

Eyewitnesses claim to have seen both Iron Man and his ally War Machine fighting an unknown villain in the skies above SI.

"We get the feeling that Iron Man's back," said one local citizen. "Ol' Shellhead has been gone for too long . . . it's nice to see him back at his old stomping grounds."

One woman says she heard the villain call herself "Calico". Her motives for fighting Iron Man are unknown, but inside sources say that it may have something to do with SI's long-abandoned complex.

Stark International's Long Island complex has been deserted for years, following the sale of the company to business mogul Obadiah Stane. "Then after Stane died and Stark reopened business out west as Stark Enterprises, nothing was ever done about the Long Island facilities," said one ex-Stark employee.

Stark International's grounds sustained severe property damage and one casualty was reported, apparently a Stark Enterprises employee. The reasons for his being on SI grounds are currently being investigated, say New York Police.

CONTINUED IN IRON MAN #330

MUTANT VILLAIN SABRETOOTH JOINS RANKS OF GOVERNMENT-SPONSORED X-FACTER

By Michael Marts

FALLS EDGE, VIRGINIA—A press release issued yesterday stated that known super-villain Sabretooth was inducted into the ranks of X-Factor, the government-run mutant task force.

Victor Creed, a.k.a. Sabretooth, was previously wanted for murder in several cases and was a high placer on the FBI's most wanted list. "All former charges are currently on hold," said one Pentagon official. He refused to offer any further information on the subject.

X-Factor, a government-funded group of mutant operatives, is usually involved in "behind-the-scene" type missions. Their roster currently includes Forge, Mystique, Polaris, Wildchild, Shard and their government liaison, Dr. Valerie Cooper, a former chief of Mutant Affairs and known mutant confidante.

"This isn't the first time that the government's hired cons or ex-cons to join X-Factor," said one agitated citizen at the press conference. "Mystique is a known criminal . . . and a while back she worked for Freedom Force—the politically correct term for The Brotherhood of Evil Mutants!"

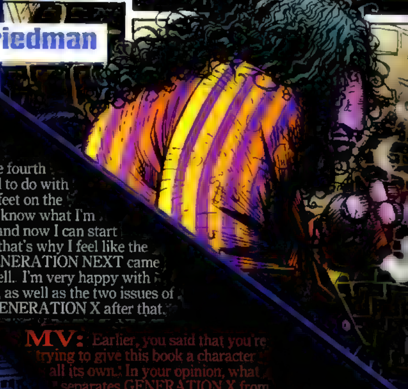
"You ask me, X-Factor's no good!", said an anonymous government official. "They're costing the taxpayers more than what they're worth and they're always involved in dangerous situations. Heck, we ever heard that one member, Havok, left and turned bad!"

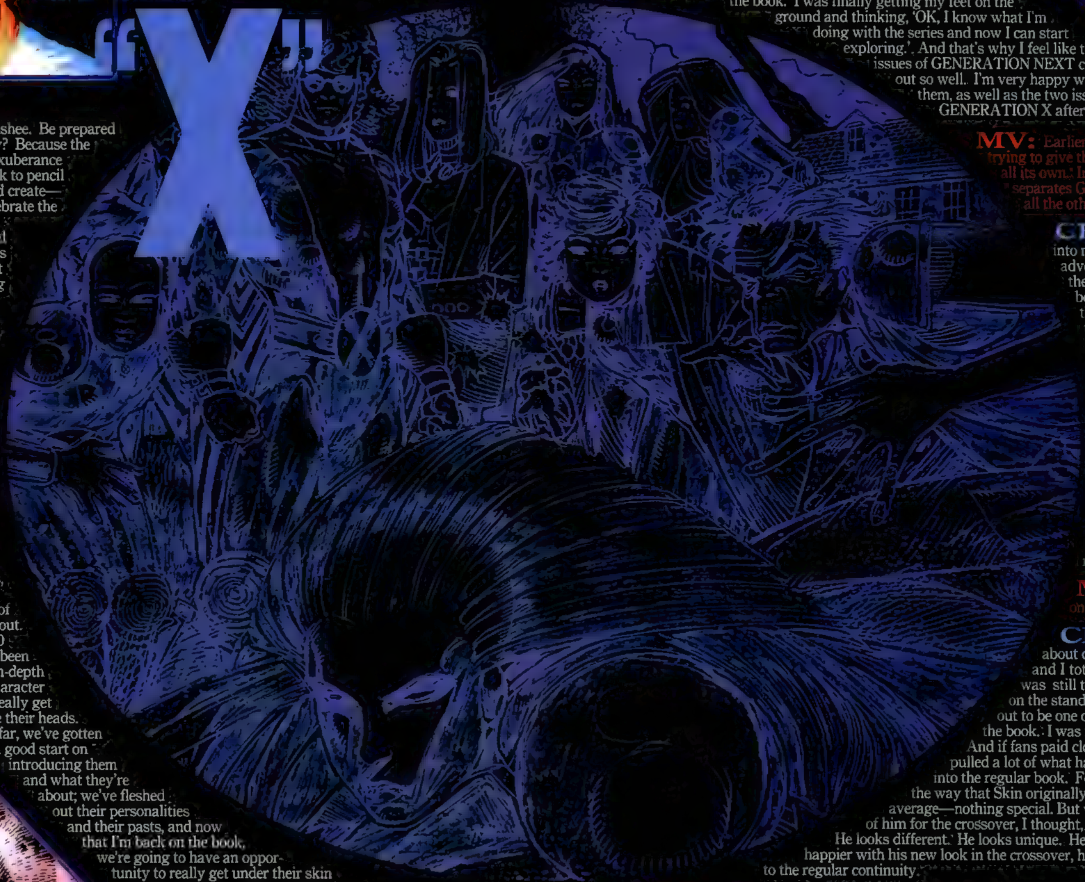
Creed, probably best known for his run-ins with the outlaw group of mutants known as the X-Men, was unavailable for comment.

CONTINUED IN X-FACTOR #124

CHRIS BACHALO SIGNS AT THE "X"

by Matt Friedman





Get ready to howl like a Banshee. Be prepared to jump out of your Skin. Why? Because the walking Jubilation of artistic exuberance known as Chris Bachalo is back to pencil the pages of the book he helped create—GENERATION X! And to celebrate the Mondo-momentousness of this occasion, Marvel VISION called on young Master Bachalo in his private Chambers to talk about everything from what's coming up in Generation X, to what makes good art and how he'd use mental powers to take over the world!

Marvel VISION: How does it feel to be back on GENERATION X?

Chris Bachalo: I'm having a lot of fun with it. I just finished issue #17 and now I'm working on issue #18. I've missed the book a lot and now I'm looking forward to working with Scott again and seeing what we come up with.

In the first ten issues, Scott [Lobdell] and I scratched the surface of what the book is about. In dealing with 10 characters, it's been hard to get in-depth on each character and to really get inside their heads. So far, we've gotten a good start on introducing them and what they're about; we've fleshed out their personalities and their pasts, and now that I'm back on the book, we're going to have an opportunity to really get under their skin (pardon the pun). We're making it distinct, and seeing where we can take it. Personally, I'm very curious to see where this book can go artistically. I was very anxious about doing a book in the super hero genre. I hadn't drawn too many fight scenes or too many people with exaggerated muscles.

MV: I think most people would agree that you're adapting your drawing style just fine.

CB: Thanks. The first three issues were a serious adjustment period for me. It took a while to figure out how I wanted to tell the stories but, by the fourth issue, I started to really get into what I wanted to do with the book. I was finally getting my feet on the ground and thinking, 'OK, I know what I'm doing with the series and now I can start exploring.'. And that's why I feel like the issues of GENERATION NEXT came out so well. I'm very happy with them, as well as the two issues of GENERATION X after that.

MV: Earlier, you said that you're trying to give this book a character all its own. In your opinion, what separates GENERATION X from all the other comics out there?

CB: The first thought that pops into my mind is that this book is about adventure, and it's about fun. That's the best way I can describe it. This book has Scott's and my distinct thumbprints. We're not trying to copy anybody else or be like anybody else. I think that's what makes this book so good. Sure it's nice to try to look at other writers and artists and to try to emulate them. But when it comes down to it, I think it's a mistake when a creator tries to get into the comic industry by perfectly mimicking John Byrne because they like John Byrne's art. I think those artists are doing themselves a disservice, and I always encourage them to put their own personality into the book and really make the work their own.

MV: How did you like working on "Age of Apocalypse"?

CB: When they were first talking about doing "Age of Apocalypse", Scott and I totally objected. GENERATION X was still totally new, it only had four issues on the stands. In hindsight, I can say it turned out to be one of the best things that happened to the book. I was forced to rethink all the characters. And if fans paid close attention, they'll notice that I pulled a lot of what happened in "Age of Apocalypse" into the regular book. For instance, I wasn't happy with the way that Skin originally looked. I thought he was very average—nothing special. But when I did this different version of him for the crossover, I thought, 'Wow! I really like drawing him. He looks different. He looks unique. He looks great!' Since I was so much happier with his new look in the crossover, he retained it once we went back to the regular continuity.

MV: What storylines are coming up for Generation X?

CB: Issue #18 is a set-up to a much bigger story. The White Queen's up to something. It's not immediately apparent what it is, but it looks like something nasty. She may be leading the kids into some evil misdoings and we're looking on, thinking, 'What is she up to? Is she good? Is she bad? Is she returning to her evil ways?' Only Scott knows for sure how it'll end.

After that finishes up, GENERATION X will probably tie in with the Onslaught crossover.

This issue is affected by the Onslaught story in small ways when Banshee calls up the X-Mansion and, oh-so- conspicuously, no one answers. Because of Onslaught, we're thinking about throwing the kids into the Negative Zone. Annihilus might be involved somehow. The way we think it's going to go is that Generation X will get sucked into the Negative Zone and X-Force will have to go after them. Both Scott and [X-FORCE writer] Jeph Loeb have wanted to do an X-Force/Generation X team-up for a while now. Combining our two groups would be a lot of fun.

MV: [illegible]

CB: I mentioned to Scott that I wanted to do a story with D'Spayre, because he's been one of my favorite villains since he appeared in DR. STRANGE [1st series] #55, which was drawn by Michael Golden. We're in the process of finding out if his character is being used elsewhere. But if we can, we're going to use him in next year's annual.

MV: Which Generation X character do you like best?

CB: I hope you don't feel like this is a cop-out answer, but I feel like that's like asking a parent which kid is their favorite kid. They're all Scott's and my creations and I adore them all the same. It just depends on which one I happen to be drawing at the time—that's my favorite character.

MV: Is there one you relate to the most?

CB: They all have a little bit of me in them—every single one. But if someone put a gun to my temple and said, 'You have to pick one that you're most like,' I'd probably have to go with Skin. He's got a lot of my personality in him. He's a little reserved. Yet I like to think of him as an optimist. I get on Scott once in a while for that because he makes him complain a lot. But I think Skin's a guy who can get himself out of any situation. He's got a bit of a dark side. He's a bit more gritty than the others on the team. At the same time, he can be very playful. Another character I'd probably have to say I relate to is M, there's something in her interior that's me. I think if you combined her and Skin, you'd probably find me somewhere in the middle.

MV: [illegible] about working on Generation X?

CB: Back when I was working on SHADE, [writer] Peter Milligan and I might talk once or twice a year; I had almost zero input into the story. Peter pretty much wrote the book and I drew the book. With Scott, I'm encouraged to throw ideas into the story. He's always looking for my input or asking, 'What do you think about this?' I'm able to toss out ideas and Scott will seriously consider them and he'll probably even work them into the story, which I'm very flattered about.

Also, it's great to work on a book that's as fun as GENERATION X is. One of the nicest things I've discovered while drawing the book is that I'm having more fun with it than I ever thought I could. I'm developing more of a sense of humor when I'm working on the book. I'm always trying to make sure that the book is a lot of fun to read and that it's always worth the two bucks people are shelling out to read the book. I hope they get their money's worth from it. Because there's nothing more disappointing than opening up a book, taking ten minutes, and getting nothing out of it—no emotional response, no nothing. To me, that's the most depressing part of anything, whether it's reading a book, seeing a movie or whatever. I don't want to be responsible for that. If I can make a person stop and look at a panel for a little more than usual, then I think my job has been a success. If someone out there is saying, "Wow! I like the little details Chris is putting in here and the personality he gave the character."

Overall, I think Scott and I have created a strong foundation for the book. And it's nice to see that it's built up from there. Now there are movies and toys and all that good stuff. It's been a good surprise. When I first started on the project, I had no idea all of this was going to happen. But Scott and I have put together a pretty good product and I think it's showing in our sales. Of course, I still want to catch Wolverine and the X-Men one of these days.

MV: [illegible] upstarts want to dethrone the old masters, eh?

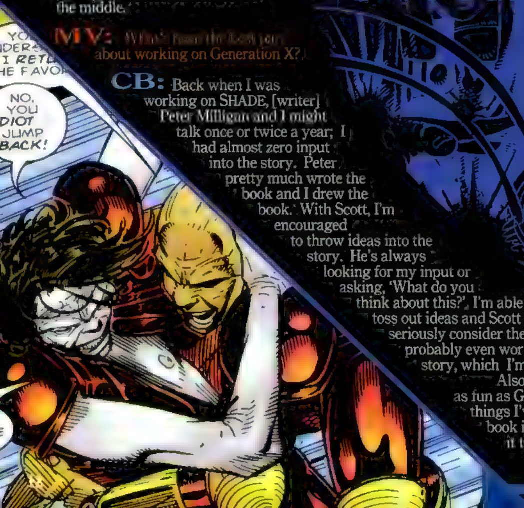
CB: Yeah. We're aiming for number one, man! We're going for it. [Laughter] So we're gonna try to make GENERATION X even better. Just have characters go off and have the most incredible adventures ever. That's what we're gonna be concentrating on doing.

MV: OK. So now for the $64,000 question: if you could have a mutant [illegible]

CB: I'd want, devious as it sounds, to be able to manipulate people into thinking what I'm thinking; point them towards my agenda as opposed to whatever their agenda might be. [Laughter] To be able to lie like M and manipulate people like White Queen would be the best.

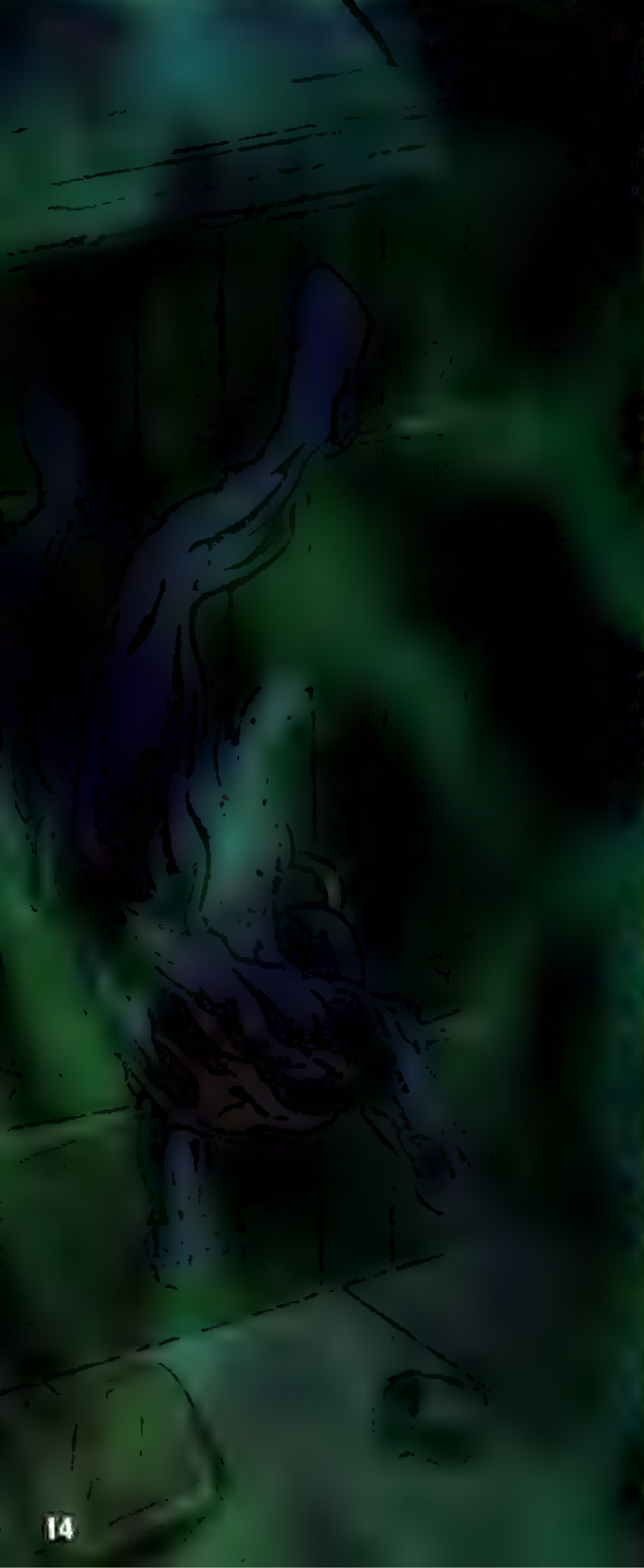
The world would be a peaceful, happy place. [More laughter] Don't you think?

MV: YES-SIR-THAT-IS-A-GREAT-ANSWER-SIR.



[To be continued next issue]

2099 WORLD OF TOMORROW



IT'S THE END OF THE WORLD AS WE KNOW IT

You've heard the rumors and they are true. Come June, Marvel's entire line of 2099 books will end their runs as a flood of biblical proportion strikes the Earth. But things could be worse. The destruction that hits the planet doesn't completely wipe out everything. What remains will provide the foundation for a new monthly title, MARVEL 2099: WORLD OF TOMORROW. So this day in Marvel 2099 is not quite the end of the world, just the end of the world as readers know it.

HOW'S HE HANGING?

The cataclysm begins with the appearance of a strange planet in our solar system, which takes up residence in Earth's orbit around the sun. It performed this same galactic maneuver 20,000 years ago, leaving the ancient city of Atlantis submerged before its departure. This time, the entire planet is at stake.

As the polar ice caps melt, the cities of the Earth begin to disappear under the relentless rise of water. Lowtown and its denizens are the first to go. And that's only the bad news.

The worse news is that the Atlantean Warlord Attuma has taken this catastrophe as the sign that the prophecies foretold, when the Atlanteans would ascend once again to their place as rulers of the planet. He gathers the forces of Atlantis and attacks.

As, one by one, the great cities of Earth succumb, the remaining heroes of Earth do their best to bring the survivors to the only existing refuge: The Savage Land. Spider-Man and members of the Fantastic Four, X-Men, and X-Nation--whose roster is split during the cataclysm, some accompanying Ben Grimm on a desperate mission to provide for mankind's future--all take part in the rescue attempt.

Hulk and Punisher are gone,

destroyed during Dr. Doom's fall from the presidency. Ghost Rider's fate was sealed once the oceans of the world rose up and short-circuited the world's computer system.

During the rescue, Reed Richards and Dr. Doom find themselves colliding for their final confrontation. This will not be an imaginary story, nor a hoax. This will be the honest-to-goodness last battle between these timeless adversaries with the fate of humanity as the prize. But will the two men destroy each other or overcome their differences in an attempt to save what's left of Earth?

And what of the aforementioned desperate mission led by The Thing? Ben Grimm escapes the cataclysm by leaving the planet on Earth's last space vessel. With him is a ragtag group of humans as well as several members of X-Nation and Father Jennifer from SPIDER-MAN 2099. They hope to find the Alchemax outpost on Mars, which had been established, but never followed up on in the 2099 continuity.

Contact with the colony has been severed and it's not known what will be found there, or even if Ben and his band will make it. As was the case so many years ago, Ben Grimm finds himself making the supreme sacrifice by blasting off into the unknown. The first such time cost him his humanity as he changed into the rock-hewn Thing. Readers will share in his anguish as he says farewell to Sue, Johnny, and Reed, whom he leaves facing certain doom. Dr. Doom that is.

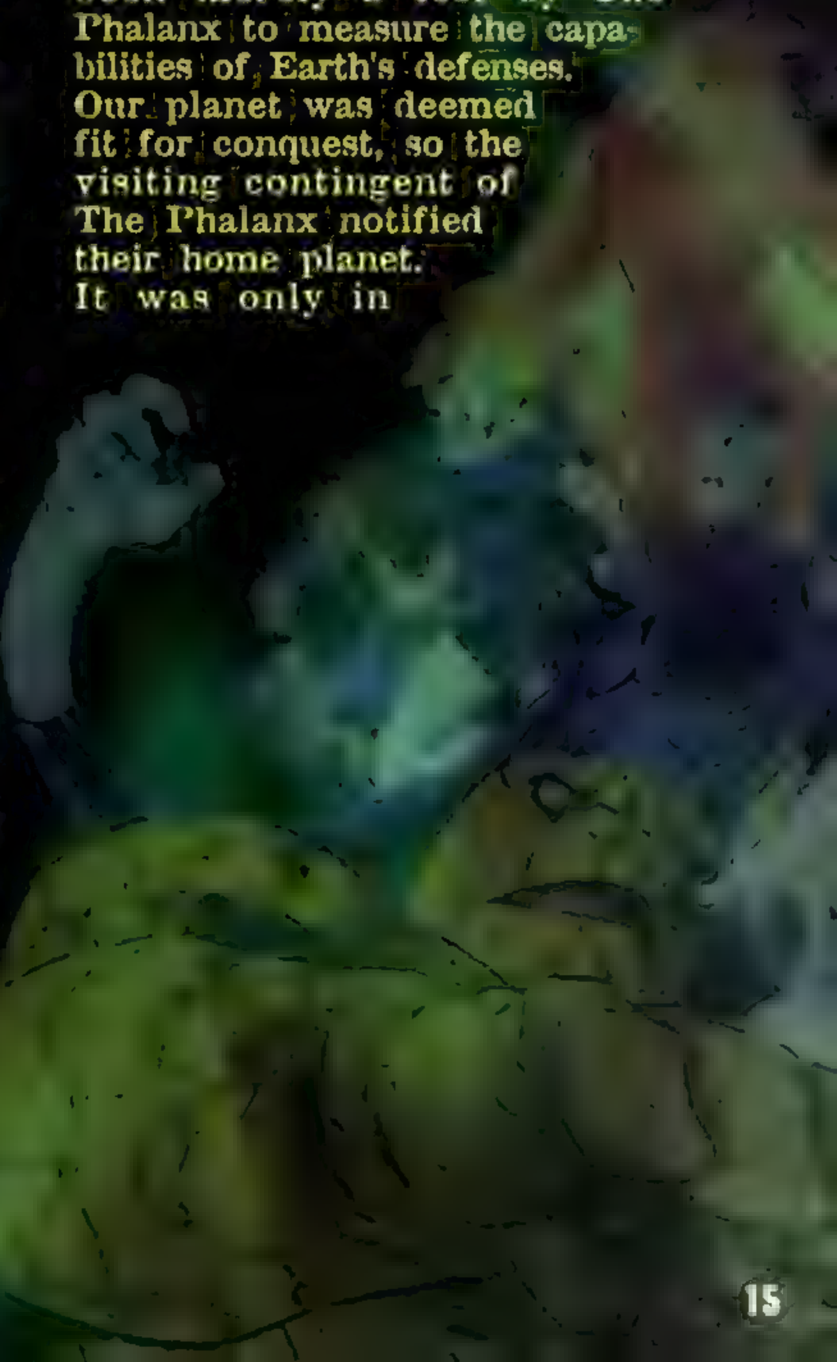
Attuma seems content to simply have the tables turned on the surface dwellers, allowing them their small parcel of land while his brethren control 95% of the planet. For centuries, humankind controlled the lands across the world, with the Atlanteans relegated to a small kingdom beneath the seas. So humanity's last refuge is The Savage Land, but this won't be a complete reversal of man's technological state to that of pre-history. Mark Powers–who will be editing MARVEL 2099: WORLD OF TOMORROW with "Professor" James Felder–pointed out that even in current Marvel continuity, there exists in The Savage Land the remains of what was once a highly advanced civilization.

He further indicated, "If we are going to have a Spider-Man 2099 beyond this story, we have to have something for him to swing on. We can't just have people running around in loincloths, either. There has to be some kind of city."

BEHIND THE EIGHTBALL

Having a roof over their heads will be the least of humanity's worries, though, as an even bigger threat than their near extinction rears its techno-organic head. Reed and Doom discover probes sent down to Earth, and deduce that they come from the same strange planet which started the catastrophic events. Seems Earth was not simply a victim of the capricious whims of the universe, but rather the target of a deliberate attempt to destroy mankind.

The world in question is actually the Phalanx World whose inhabitants, the techno-organic Phalanx, were last seen in "The Phalanx Covenant" storyline which appeared in the present-day Marvel Universe X-titles. What seemed like a failed attempt by the aliens to subjugate Earth turns out to have been merely a test by The Phalanx to measure the capabilities of Earth's defenses. Our planet was deemed fit for conquest, so the visiting contingent of The Phalanx notified their home planet. It was only in



the year 2099 that the home world made it to Earth.

Whereas Reed and the last colony on Earth regard them as executioners, Dr. Doom sees The Phalanx as saviors. He makes a deal with the aliens to resurrect Latveria and terraform it into a real land mass. And what does Doom promise The Phalanx in return? It certainly doesn't bode well for mankind.

"The Phalanx will be coming out of their hyper-sleep, or whatever it is they do, while they are traveling thousands of light-years in space," Powers explained. "They're here. They're awake. They're ready to conquer us. All that's left of humanity is this little land preserve. There are Atlanteans under the sea and there's Latveria.

"Meanwhile, we have no idea what happened to the people going to Mars. For all we know, they're dead. We're really going to play it as though they expected to die going there. They are going to find something on Mars that is really creepy and mysterious, that is going to have ties to The Phalanx."

Thus, the stage is set in July for the premiere of MARVEL 2099: WORLD OF TOMORROW, a 48-page monthly title exploring the fate of mankind in a world far different from any presented before in the pages of Marvel. Each issue will provide two stories of equal length, one focusing on the fate of the mission to Mars, and the other concentrating on what remains of mankind on Earth. And mankind's first concern will be The Phalanx.

"The Phalanx in full-force," Powers corrected. "We haven't really seen them in full-force. We've seen one guy like Warlock, and they did have a small presence here on Earth. They tried to conquer the planet during 'The Phalanx Covenant' but that was just the tip of the iceberg. This time, we have their actual planet here."

"I'M GOING TO BLOW UP THE EARTH. ISN'T THAT LOVELY?"

With the recent realignment of titles in the editorial offices, Powers and Felder knew they would be given extra titles to edit. Initially, both felt ill-prepared to handle any of the 2099 books. Yet, the more the two—who share the same office—thought about "not" getting the titles, the more they discussed them and what they would do, given a shot at the titles.

When Editor-In-Chief Bob Harras announced that the current incarnation of the 2099 Universe was to be totally revamped, Powers and Felder were elated. The opportunity to play with the titles as they wanted had presented itself. They actually asked Harras for the books! What was initially viewed as a lost cause turned out to be a unique opportunity that few editors get.

"We have more free rein," Powers explained. "It represents a possible future. Let's face it. Not everyone believes that the 2099 Universe is the definitive Marvel Universe future. So we can basically do whatever we want.

"Ordinarily, we could never do the last Reed Richards/Dr. Doom story except in this world, anything's possible."

STEPHEN VRATTOS

IF THE SUSPENSE
DOESN'T KILL YOU,
SOMETHING ELSE
WILL.
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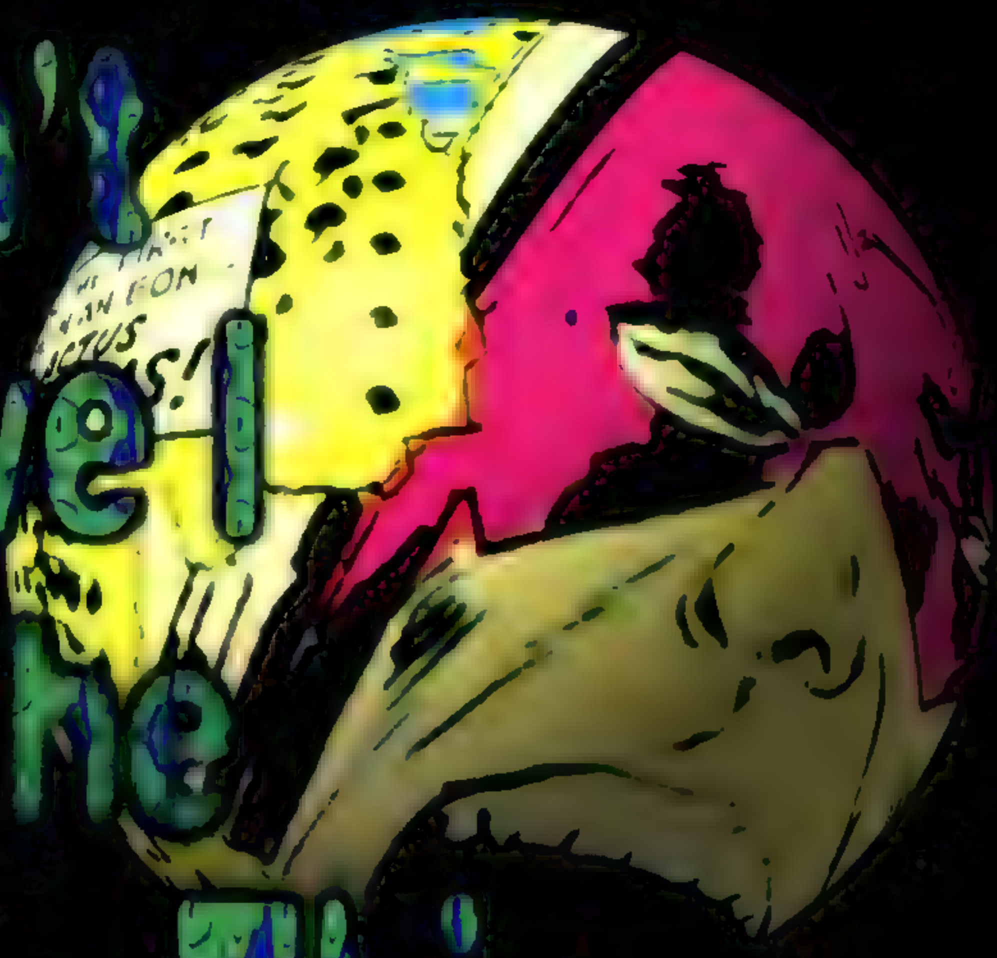
I Can't Believe I ATE The Whole Thing



by Barry Dutter

Did you ever have a case of cosmic indigestion? It happened to Galactus back in FF #176, and it was not one of his prouder moments, trust us! The Big G was all set to feast on Counter Earth, when he was tricked by the FF into eating the planet Poppup instead. (Poppup, of course, is the home of the Impossible Man and all those shape-shifting Poppupians!)

Poppupians are a fairly empty-headed bunch, which means that their nutritional value is very low. There's just nothing there to snack on—but Galactus chowed down anyway. The effects hit the Big G harder than an all-night binge of spicy Mexican food! As Impy explained it,

Needless to say, it was a long time before Galactus was able to eat another planet! Guess you could say he found Impy's world hard to stomache! Too bad for Galactus they don't make cosmic-strength Alka Seltzer!

William Messner-Loebs

FROM BOAT CONSTRUCTION TO ASGARDIAN DESTRUCTION— IT'S ALL JUST A JOB TO BILL MESSNER-LOEBS

Beautiful women, virile men, hideous trolls and terrifying frost giants roam the issues of THOR written by Bill Messner-Loebs. Messner-Loebs's life is inhabited by an even more interesting creature—himself.

Born in Michigan (where he now lives with his wife, five cats and eleven parakeets), Bill moved first to Huntsville, Alabama and then to New Orleans when he was still a boy. The family moved to follow his dad's job with the space program.

The space program? Wow!

(Laughs) You know those shots they show in space when the first stage of the rocket separates from the second stage and falls towards the earth? Well, my dad was the guy who designed the camera that's mounted on the second stage to take that shot!

That's a great job for a dad to have! Pretty inspiring!

Yeah, one of my favorite toys to play with then was those fiber optic bundles...they were always lying around the house!

How long did you live in the South?

We were in Huntsville for one year, and then we lived in New Orleans for seven years. It seemed that my dad's job was deliberately impermanent—he was always paid on a per diem basis. I suspect we made a lot of money!

Was it weird to move like that when you were still in school?

Well, it was kind of exciting.. The civil rights movement was going on then. I remember I was going to school in Huntsville the year George Wallace stood in the schoolhouse doorway.

What happened after high school?

I went to college for a couple of years in New Orleans, and then my dad got called back to Michigan. I finished college there, majored in history, and then there was a catastrophic six weeks of law school.

Sounds like you loved it!

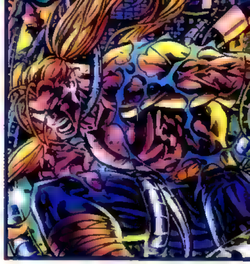
My dad thought of it as a backup career. I learned just enough so that I was able to actually understand Watergate when it was happening!

A backup career for...

Basically nothing. I knew I wanted to do comics then, but there was no direct sales market at that time, no other companies except for Marvel and DC. Popular wisdom had it that you had to move out to New York if you wanted to get that kind of work, but that wasn't for me. So a friend and I made our living building catamarans in someone's garage.

Boatbuilding, comics...same thing!

Unfortunately, neither one of us was much of a businessman, and we hated the people we sold them to! So he and I, and his wife and sister packed up and moved to Maine, along the Canadian border, to homestead for a year.



You picked the coldest part of the United States to go rustic in?

Yeah, it was about a hundred miles north of Moosehead, which is supposedly the coldest town in the continental U.S. Bitter cold, 60 mile-an-hour winds. We just had sleeping bags, no furnace. Finally, we put together this old wood stove we found out in the barn.

Why did you move up there?

The move was subsidized by my friend's parents, who also paid us a monthly stipend to fix the place up. At the time, they were planning to move there some day.

What did you do besides fix the place up?

We did a bit of farming. All the land up there was mostly old potato farms that had gone back to the wilderness after they'd gone out of business or burned down. Most of the residents were either back-to-the-earth types like us, or descendents of a splinter group that had stayed behind from Evangeline, you know, when the French Canadians were forced to move down to Louisiana. So as a result, everyone spoke this sort of 16th century version of French.

You took French in high school?

Yes, but fortunately, we didn't have to rely on my abilities! My friend was from Belgium, and he spoke Parisian French. Once, someone said to him, 'That is a funny kind of French you speak.' And he said, in his very best Parisian manner, 'There is not *this* kind of French and *that* kind of French. There is only *one* kind of French. What *you* speak is a dialect!'

Ouch! So what finally happened to this rustic lifestyle?

After about a year, a... sort of a terminal cabin fever had set in. There was some bad blood. It ended up with me being sent away, and being told that no human being on earth could live with me.

Gosh, which planet is your wife from?

(Laughs)

Did you go back to Michigan then?

No, my folks had moved to Florida by then, so I went down there and took care of my dad, which was pretty much a full-time job. Then I was asked to join a small comic book company which was starting up in Lansing, Michigan.

What company?

It was called Power Comics. It was me, Mike Gustovich and Joe Zabel, who worked with Harvey Pekar. We all lived in a house together and, for room and board, created comics.

So then what?

I went to New York with Mike Gustovich in an attempt to break into the bigger companies. Meanwhile, I was working for other small comic book companies. There was still no direct sales market, and at the time, Detroit was a hotbed of small publishing companies. Five or six guys would get together and make up an anthology book in a few days. Print a thousand, sell fifty to friends, and store the rest in the garage!

What did you do for these smaller companies?

Everyone was trying to be Marvel. There was a rumor that Marvel was going to be broken up by the Justice Department, so the smaller companies were getting

ready to step in and pick up the slack. We were all told to draw in the Marvel style.

How did that work out?

I got tired of having to apologize to the pros, especially with my drawing style! I wrote and drew my own books at that point.

So how did you bust into the exciting world of big biz?

I ran into Deni Loubert at a convention when she was publishing Cerebus. About a year later, she asked me if I'd like to draw the back of the comic. My first feature was called "Welcome Back, Dr. Franklin." Ben Franklin dies and finds out Marcus Aurelius is God.

(There is a moment of silence as the interviewer ponders the meaning of life.)

Then I got my own book, "The Journey of Wolverine MacAllister". It didn't have anything to do with Marvel's Wolverine—the wolverine is a much-talked-about animal in Michigan, and this was a story about Michigan in 1811. But don't think we weren't worried that Marvel would come down on us!

What makes you think the statute of limitations has run out on that one?

Um....anyway, on the strength of that, and the fact that I couldn't draw anymore, I wrote JONNY QUEST for Comico. Then Mike Gold at DC asked me to do FLASH. Then I did DOCTOR FATE, and some WONDER WOMAN stuff.

"one of my favorite toys to play with then was those fiber optic bundles...they were always lying around the house!"

So when you're not being pestered for more THOR script, whose books do you like to read?

Well, I love GROO! I like Alan Moore on WILDC.A.T.S and BIZARRE HEROES by Don Simpson. Also, I'll pick up anything Frank Miller has done.

What artists do you like working with?

Steve Lieber was my artist on HAWKMAN. Although, for various political reasons, he was never able to show what he could do on that book. But he's classically trained, very reliable, always gives you what you want... Also, I really like Mike [Deodato]! He has such a capacity for growth! I think he's been a real quick study in storytelling. I wish I spoke Portuguese [Mike's native lingo], and I wish I'd gotten to go to the San Diego Con last year to meet him!

So you and Mike are staying on THOR after the big switch, right?

Yeah, only it's going to be called JOURNEY INTO MYSTERY again! How's that for deja vu!

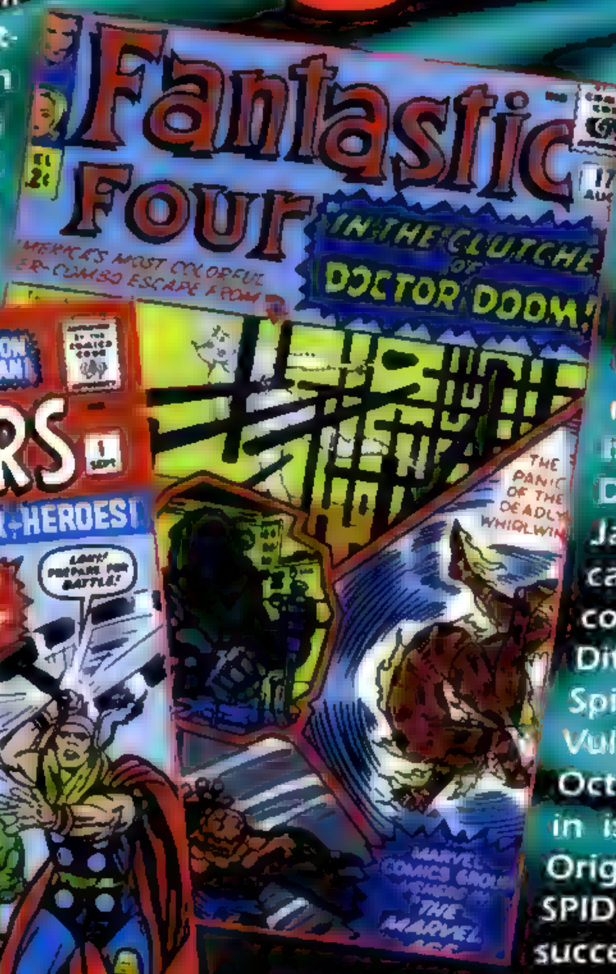
When he's not cranking out hot titles for criminal organizations, Bill can be found at his desk staring vacantly out into space, trying to figure out how to turn his heavily wooded yard into a field of wildflowers.

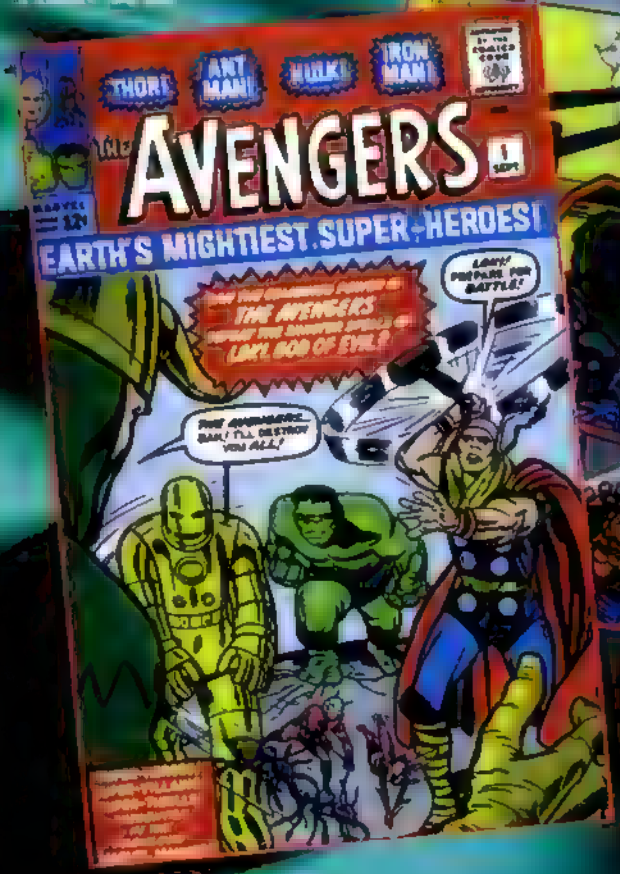
by Polly Watson

The Golden Realm has fallen,
And someone's going to have to rebuild it.
Good thing Thor's got a hammer.
THOR #500
William Messner-Loebs
Mike Deodato
48 Pages
On Sale in May

MARVEL 1963

Little more than a year after inaugurating a new wave of super heroes, Marvel had introduced the Hulk, Ant-Man, Thor, and Spider-Man. But this was not an unbroken run of success. Hard as it may be to believe 30 years later but, the Hulk's original series ran only six issues. It was canceled with the issue cover-dated March 1963. Still, Stan Lee and Jack Kirby clearly believed in the potential of their creation. They guest-starred the Hulk in FANTASTIC FOUR #12, thereby beginning a long-running tradition of fights between the Hulk and the Thing. Before the year was out, the Hulk would turn up again in a very unexpected role. The same month that saw the demise of the Hulk's book saw the first issue of one of Marvel's flagship series.





THE AMAZING SPIDER-MAN began with the March 1963 issue. In that issue Spider-Man clashed with his first super-villain, the master of disguise, the Chameleon. AMAZING SPIDER-MAN #1 also introduced the readers to the Daily Bugle and its publisher, J. Jonah Jameson. During the course of the story, Jameson launched his newspaper campaign against Spider-Man that continues to this day. Lee and Ditko created a good number of Spider-Man's classic villains: the Vulture debuted in issue #2, Doctor Octopus in issue #3, the Sandman in issue #4, and the Lizard in #6. Originally bimonthly, THE AMAZING SPIDER-MAN must have proved quite successful, because it went monthly with the September (#4) issue. In the same month that THE AMAZING SPIDER-MAN first hit the newsstands, another Marvel star made his debut in

TALES OF SUSPENSE #39. Iron Man first appeared in a story plotted by Stan Lee, scripted by Larry Lieber, and illustrated by Don Heck. Jack Kirby designed Iron Man's original bulky armor. Brilliant young inventor Tony Stark went to Vietnam to inspect the military's use of equipment he had designed. He accidentally stepped on a land mine, leaving shrapnel dangerously close to his heart. Captured by Communists, Stark was [illegible] to create a high tech weapon. Instead, Stark devised his first Iron Man battlesuit, which both kept his injured heart beating and enabled him to rout the enemy soldiers and escape.

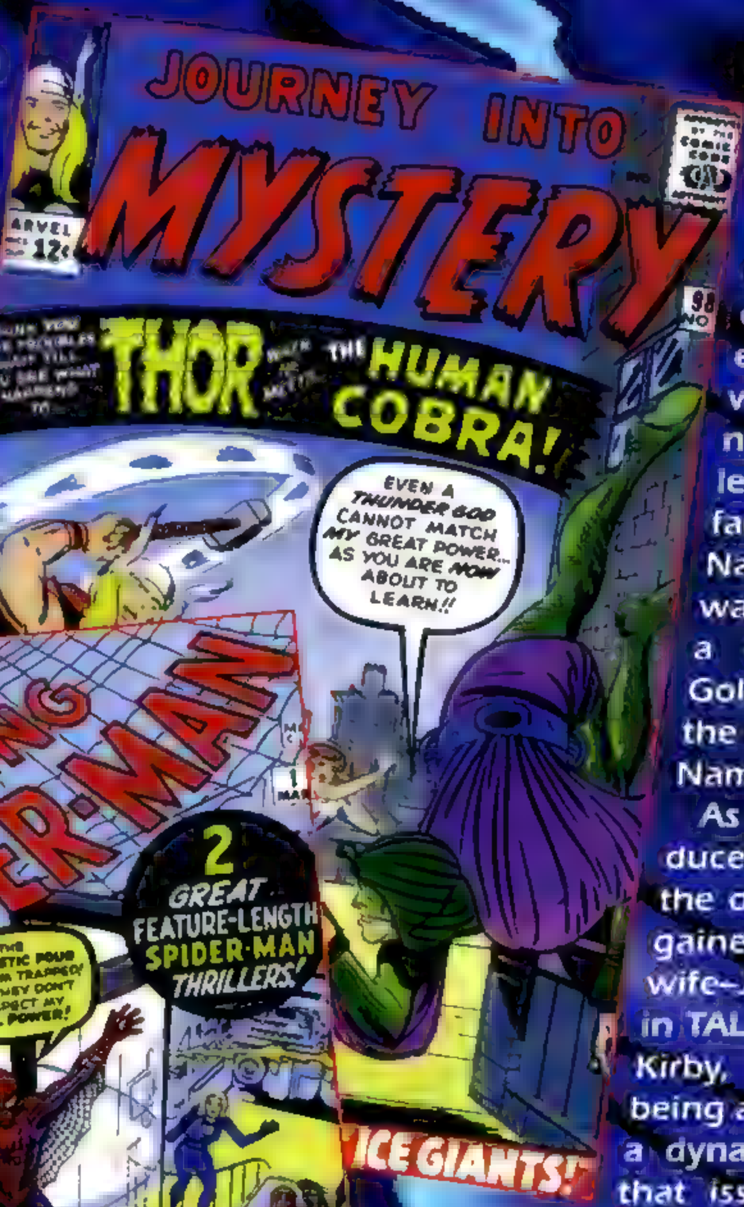
Oddly, in the May issue Iron Man locked horns with a would-be conqueror named Doctor Strange. This villain had nothing to do with his namesake, Doctor Stephen Strange, Master of the Mystic Arts, who first appeared a few months later, in STRANGE TALES #110. Strange's first story, by his creators Stan Lee and Steve Ditko, introduced his servant Wong, his mentor the Ancient One, and one of his foremost adversaries, Nightmare. Doctor Strange's longtime rival, Baron Mordo, made his debut in the following issue.

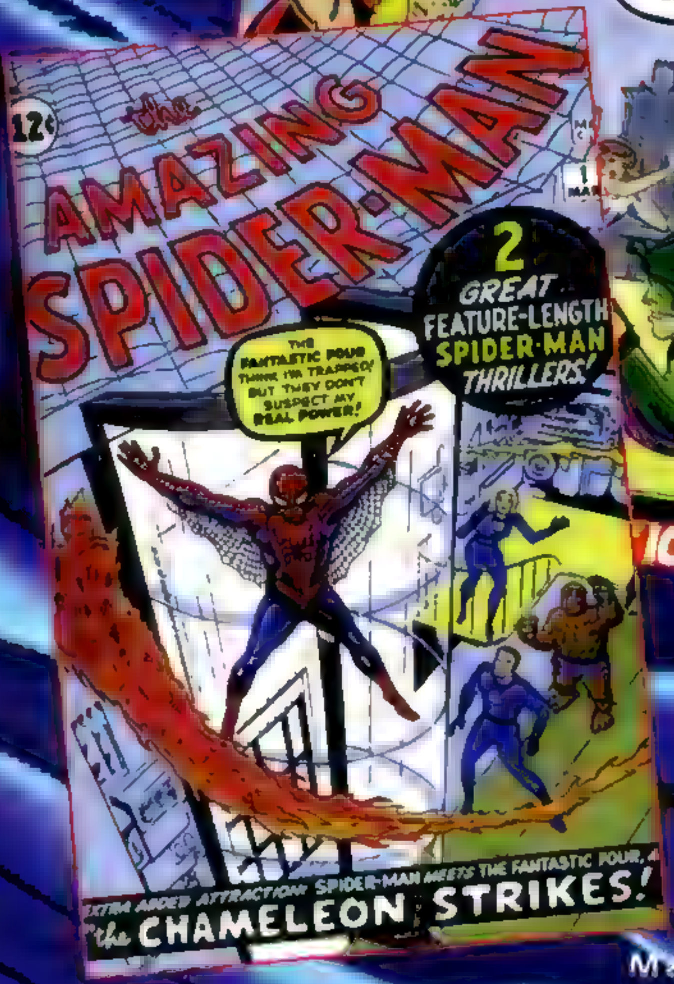
1963

Strangely enough, Lee and Ditko did not get around to telling the Doctor's origin until STRANGE TALES #115, cover-dated December 1963. The tale of how arrogant surgeon Stephen Strange fell victim to an automobile accident that injured his hands, ruining his career. Strange degenerated into a homeless, drunken derelict, but then he learned of the Ancient One, the aged mystic said to have powers of healing. Strange journeyed to the Himalayas and found him. When Strange discovered that the Ancient One's pupil, Baron Mordo, sought to kill the old man, he was shocked into changing his life. Strange asked to become the Ancient One's disciple, and eventually became the sorcerer we know today.

Lee and Kirby decided to see if they could transfer the kind of action and characterizations they employed in their super hero stories to another genre, war stories. Hence, they created

CHRONICLES





SGT.FURY AND HIS HOWLING COMMANDOS, premiering with the May 1963 issue. This was the first starring vehicle for Nick Fury, who would later become Marvel's leading s[illegible] head of S.H.I.E.L.D. This first [illegible] though, showed Fury's less glamorous beginnings from World War II. In the December 1963 issue of THE FANTASTIC FOUR, however, Lee and Kirby already started chronicling Nick Fury's adventures. As a colonel in the C. I. A. he teamed up with the FF against the villainous original Hate Monger. THE FF continued going strong throughout 1963; the irrepressible Impossible Man debuted in issue #11 and the all-seeing Watcher in issue #13. FF #19 brought with it the first appearance of the time-traveling Kang the Conqueror (who recently made his presence known in IRON MAN.—Tim) in his original guise as the Egyptian Pharaoh Rama-Tut. That year THE FANTASTIC FOUR became Marvel's first super hero book to have its own annual. For this special occasion, Lee and Kirby concocted their most epic story yet, in which the Sub-Mariner found his nomadic Atlantean people and led them in war against the surface world. This tale introduced Namor's new foe, the Atlantean warlord Krang, and brought back a character from Bill Everett's Golden Age SUB-MARINER series, the Lady Dorma, who soon became Namor's romantic interest.

As for other Marvel heroes introduced the previous year, Henry Pym, the original Ant-Man (see last issue), gained a new partner--and future wife--Janet Van Dyne, alias the Wasp, in TALES TO ASTONISH #44. Lee and Kirby, however, apparently felt that being able to shrink to ant size was not a dynamic enough power, and so in that issue Pym gained the power to grow to colossal size as well. Now he was not just Ant-Man, but Giant-Man (Gi-Ant, get it?).

In JOURNEY INTO MYSTERY Thor first encountered two of his classic foes: the Cobra in issue #98 and Mister Hyde in #99. The October issue featured the start of a new back-up series, TALES OF ASGARD, which Lee and Kirby began by retelling the actual myths of the origins of the Norse gods and their leader, Odin himself. By this time Lee and Kirby had created enough new super heroes to combine the ones who were not already in the Fantastic Four into another team: the mighty Avengers, who began their own book with the September 1963 issue. The origin of this team was very different from that of previous super hero groups: they came together to fight the person who became one of their founding members. Thor's archenemy Loki framed the Hulk for nearly wrecking a train. Loki's intention

was for Thor to go after the Hulk, a superhumanly powerful opponent Loki thought not even the thunder god could defeat. But Iron Man, Ant-Man and the Wasp also went after the Hulk. Ultimately, Loki was exposed as the true culprit. The heroes decided to take the opportunity fate had granted them and form a team, which the Wasp dubbed the Avengers. The Hulk was reluctant to join with the very people who had just been hunting him, but nevertheless agreed.

In the same month as AVENGERS #1, a team that would eventually prove to have even greater importance to Marvel history premiered: the mutant X-Men. In THE X-MEN #1 readers first met Professor Charles Xavier and his original five students: Cyclops, Marvel Girl, the Angel (long before his transformation into Archangel), the Beast (before he grew his coat of blue fur), and Iceman. Marvel Girl had only just joined the team that issue when the X-Men went through their trial by fire: their first battle against the man who became their greatest enemy, the evil mutant Magneto. Two months later, in their second issue, Xavier and his X-Men defeated another mutant criminal, the Vanisher, on the lawn of the White House. So far, the United States government and military cooperated with this new band of heroes.

One of THE X-MEN's major themes, the prejudice of "normal" humanity toward the mutants in their midst, would not surface until the following year. As for the Human Torch's solo series in STRANGE TALES: he tangled with the likes of Paste-Pot Pete and the Eel, but there was no outstanding event. But then, in issue 114, cover-dated November, the Torch fought a new foe, the Acrobat, who had disguised himself as World War II's leading super hero, Captain America. With this story Marvel seemed to be testing its new generation of readers to see if they would be interested in seeing the real Captain. They were and in the following year they would get their wish.

—Peter Sanderson

time slip

TIME SLIP offers the chance to see how the original Marvel Universe characters would look if first designed by today's hot creators.

IT'S 1963 AGAIN... AND STAN LEE HAS JUST HAD A NEW IDEA!

THIS TIME: A COMIC BOOK RETURNING [illegible] OF LIBERTY, THAT LIVING LEGEND OF WORLD WAR II, BRINGING HIM INTO THE MARVEL FOLD. IT'S THE AMAZING RETURN OF CAPTAIN AMERICA.

Your name is KEITH GIFFEN. You've co-created the cult character LOBO; created Lunatic and Trencher; penciled, plotted and written LEGION OF SUPER HEROES; and continue to be one of the industry's foremost creators and inventive thinkers. But this is different. This is Stan "The Man" who's talking to you. And Marvel Comics is about to be born.

"Now, Keith. This is how it works. We all know how Steve Rogers was given a top-secret Super Soldier formula in W.W. II, transforming the originally 4-F boy into an incredible force for democracy. But mysteriously, after years of fighting the AXIS menace, he disappeared. Until now, that is.

"My idea is that he's been in suspended animation all this time. And that somehow, his old ally, the Sub-Mariner, frees him from this block of ice he's been stuck in for the past 20 years. Cap will then go on to lead the Avengers as only he can.

"Now Keith, I know you've got some ideas of your own regarding this character. I didn't want a costume change, but your notion of making Cap a reflection of the glitz and glamour that is America intrigues me."

"I want a finished Captain America piece tomorrow, Keith! I'm not saying we'll go for it. I'm just giving you a little freedom of expression!"

If you think you've mastered Street Fighter's brutality, brace yourself. Straight from the #1 arcade hit, Street Fighter Alpha™ combines state-of-the-art graphics with all new hidden attacks and multi-level super combos. Match up in head-to-head battles or lock into two-player combat with twelve of the deadliest Street Fighters of all time. Nine are your favorites from Street Fighter™, Street Fighter II™ and Final Fight™. Three are vicious new additions with blazing speed and secret moves. It adds up to a new walk on the dangerous side of the street. Now located right in your neighborhood.

Street Fighter Alpha

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CARLOS PACHECO

RUMORS HAVE BEEN FLYING AROUND FOR SEVERAL WEEKS NOW. "HAVEN'T YOU HEARD..." "SENSATIONAL ARTIST SIGNS ON TO THE WORLD'S GREATEST COMIC MAGAZINE..." "BEST THING SINCE SLICED BREAD..." AND NOW AT LONG LAST, TRUE BELIEVERS, THE BUZZ CAN BE CONFIRMED. YES, IT'S TRUE — THE GREATEST TEAM-UP SINCE PEANUT BUTTER MET CHOCOLATE IS ABOUT TO HAPPEN AND IT'S COMING TO A COMIC BOOKSTORE NEAR YOU!

The issues in question that Carlos is penciling are FANTASTIC FOUR #415 and #416, which hit stores the last weeks of June and July, respectively. MARVEL VISION was lucky enough to get special advance copies of some of Carlos's dazzling artwork on #415, examples of which can be seen on these pages.

These issues are "Mega important," said the FANTASTIC FOUR office recently, "in that they serve a double purpose. First off, they act as an integral part of the ONSLAUGHT storyline and secondly, they serve as a prelude to the exciting things that Jim Lee will doing with the title later this year."

"We're delighted that Carlos has signed on to do these issues," said FANTASTIC FOUR editor Suzanne Gaffney. Gaffney, who has worked with Carlos on several other previous projects, cites Pacheco as one of her own personal favorites. "Carlos's style is very fun, very fresh . . . and he's adapted very quickly and very well to these classic Marvel characters."

SIZZLING ARTIST CARLOS PACHECO HAS AGREED TO PENCIL A TWO-ISSUE STINT OF FANTASTIC FOUR!

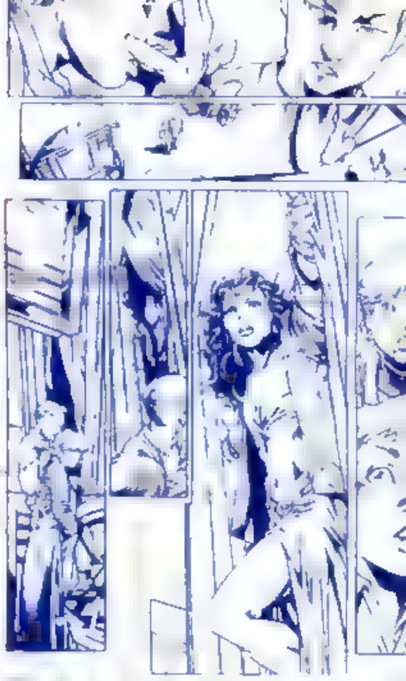
"In issues #415 and #416, we'll be tying up a few loose ends that have developed over the last year or so," said FANTASTIC FOUR Assistant Editor Michael Marts. One such loose end being tackled full force is the long-awaited return of the younger Franklin Richards, an event which plays a crucial role in the ONSLAUGHT story. "We'll also be featuring a wide array of guest stars, like the Avengers, the X-Men, X-Force, and even the Sentinels," Marts added.

Marvel's ONSLAUGHT storyline, which runs through most mainstream Marvel titles during June and July, has been dubbed "the end of the Marvel Universe" and promises to reveal secret insights into the character of Charles Xavier. "It's history in the making," says Carlos, "and I'm very proud to be a part of it."

Carlos, who lives and works in his home country of Spain, has been gaining fame over the last year or so, with his breathtaking work on such projects as BISHOP, STARJAMMERS, and more recently, EXCALIBUR. "He's a real favorite among the fan community," says the FF office, "the readers really love him!"

Joining Carlos on these two issues are longtime FF writer Tom DeFalco supplying the stories and frequent collaborator Bob Wiacek handling the inking chores. "Bob's inking on Carlos always looks great," said FANTASTIC intern Dan Hosek, "and it hasn't looked better than in the FF." Dan went on to add that Carlos "is quickly being regarded as the premiere artist in the field . . . his work on the FANTASTIC FOUR Onslaught issues are great because he's drawing so many different characters from various teams."

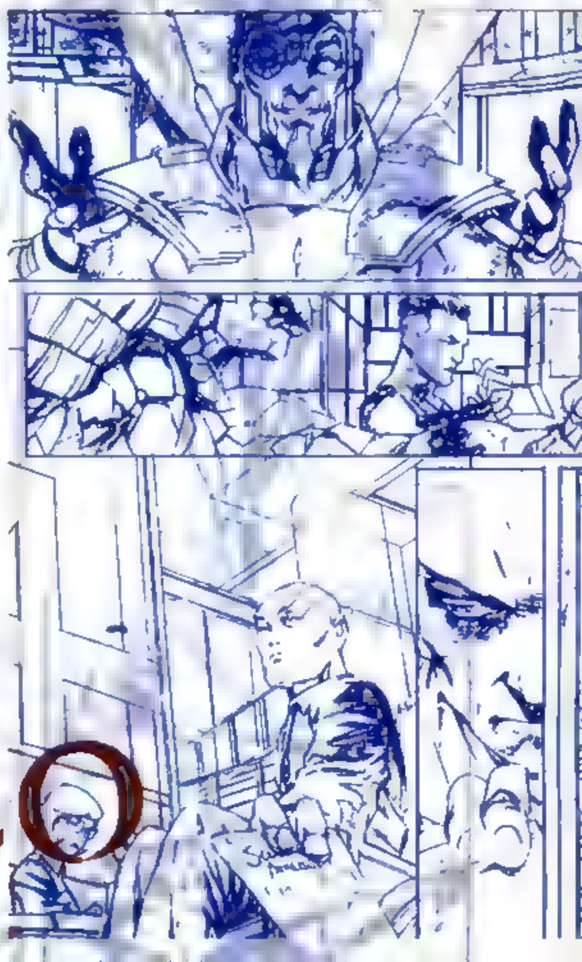
"I THINK THAT CARLOS IS A PHENOMENAL PENCILER," says Wiacek himself. "We've been working together for several months now on EXCALIBUR, and Carlos has only improved with each passing issue." EXCALIBUR, with art by Carlos and Bob, and story by Warren Ellis, is also edited by Gaffney, a fact which only made the transition between books easier for Carlos and Bob. "After FF, we'll be hopping back to EXCALIBUR," said Carlos.



"Besides being the great artist that he is," added Wiacek, "Carlos is also an extremely innovative storyteller. It's the way he emphasizes the subtle things upon the page that makes his work so...dramatic. "He's constantly going for grace, constantly going for drama...," said Bob about his partner, "...and always achieving it."

When asked how he feels about working on issues #415 and #416, Wiacek hesitated for a moment. "It's very much an honor...but at the same time, kind of sad, these being the last two issues before Jim [Lee] takes over. It's sort of like the end of one great era and start of another great one." And speaking of the start of a great new era, Bob was right there when the Marvel Universe began. "I was primarily into the monster books back then, I didn't really go for the super hero thing," Bob muses. "But then I remember being in a small Pennsylvania store one day and seeing FANTASTIC FOUR #1 for the first time on the stand and thinking 'Wow! What is this?' I bought it immediately, was hooked for life, and the rest was history."

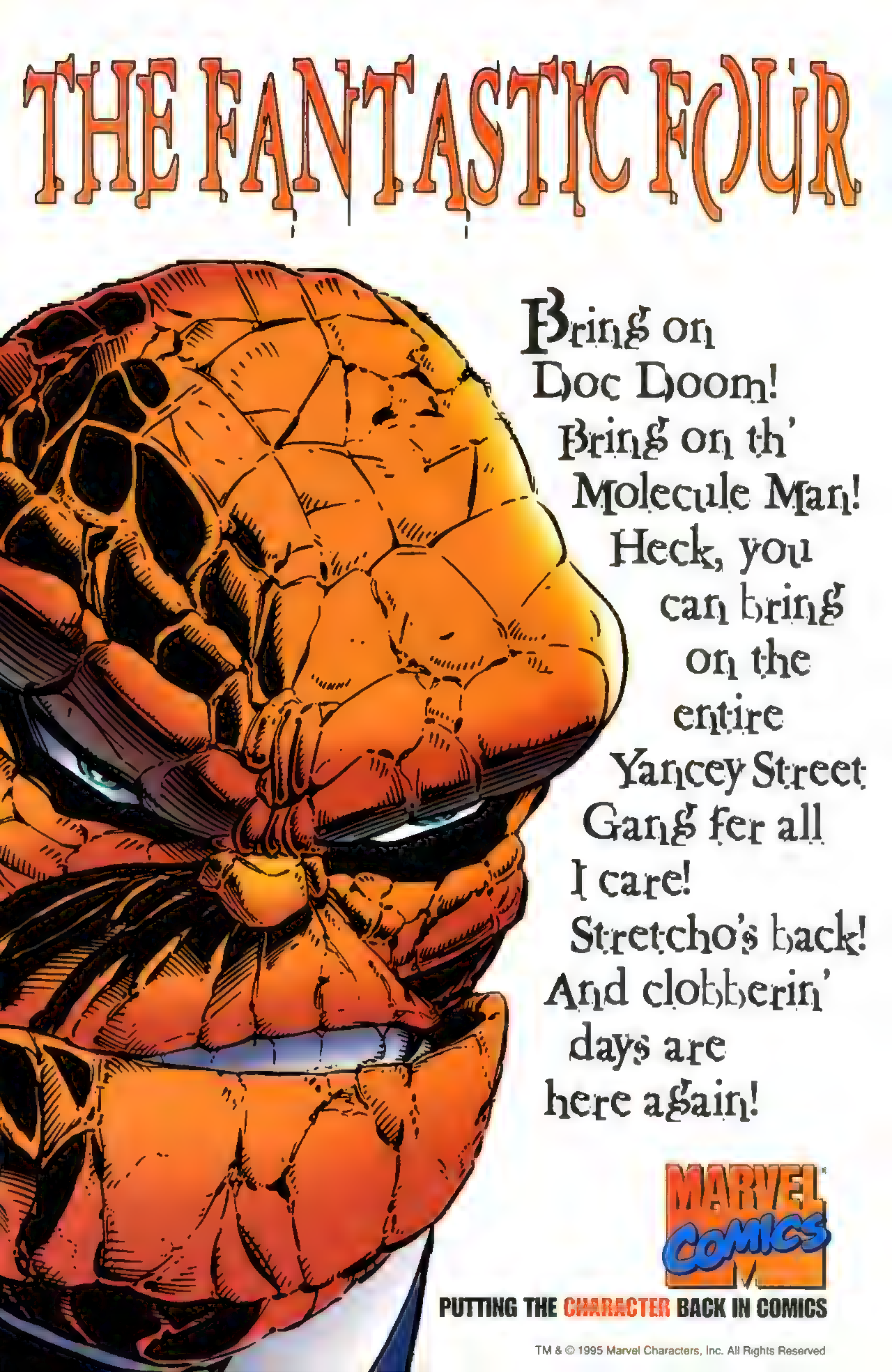
And sure enough, the rest *is* history. Bob went on to become one of the more popular inkers in comics today, inking hundreds of books over the years, even managing to squeeze in a few FF's along the way. "I inked this one FF Annual with Keith Pollard that starred the Inhumans, and then I later helped Walt [Simonson] out with a few issues from his run, though I didn't receive any credit."



"It's exciting to be working on FANTASTIC FOUR after seeing the first issue on that rack so many years ago," says Bob. "It's almost ironic, in a way."

Ironic, exciting, fresh . . . different views from different people. But however these two issues turn out, it's a sure bet that they'll be in high demand. One of the industry's leading artists on Marvel's flagship title . . . **WHO COULD ASK FOR MORE?**

CARLOS PACHECO



THE FANTASTIC FOUR
Bring on Doc Doom! Bring on th' Molecule Man! Heck, you can bring on the entire Yancey Street Gang fer all I care! Stretcho's back! And clobberin' days are here again!
MARVEL COMICS
PUTTING THE CHARACTER BACK IN COMICS
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CREATING COMICS

"I'M A GOOD SPELLER, AND I'M HIDEOUSLY METICULOUS," DECLARES JON BABCOCK AS HE CAREFULLY RETRACES THE OUTLINE OF A BALLOON DAMAGED IN THE PASTE-UP PROCESS. PERHAPS THIS IS WHY JON IS CURRENTLY ONE OF THE MOST IN-DEMAND LETTERERS IN MARVEL'S STABLE. "THAT, AND I LIVE IN NEW YORK," ADMITS THE GOOD-NATURED BABCOCK, CROSSING A "T".

IN THE SEEMINGLY LAID-BACK, YET HIGHLY DEADLINE-ORIENTED COMICS BUSINESS, THE LETTERER AND THE COLORIST ARE THE LAST TWO PEOPLE TO WORK ON A BOOK BEFORE IT "LEAVES HOUSE" (THAT IS, BEFORE IT LEAVES THE EDITORIAL OFFICES AND IS SENT OUT TO BE COLOR SEPARATED AND PRINTED). THIS MEANS THAT THEY WILL BE ASKED TO MAKE UP FOR ANY TIME LOST DURING THE PREVIOUS STAGES, WHICH OFTEN MEANS BEING ASKED TO TURN A 22-PAGE STORY AROUND IN 24 HOURS.

JON BABCOCK IS THE REGULAR LETTERER ON: OVER THE EDGE, X-NATION AND THOR. "I'VE BEEN INCREDIBLY LUCKY THAT IN THE LAST SIX MONTHS I'VE WORKED ON BOOKS WHERE THE WRITING HAS BEEN TOTALLY ENJOYABLE," SAYS THE BLEARY-EYED LETTERER, WHO LATER CONFESSES TO HAVING STAYED UP ALL NIGHT TO FINISH THE ISSUE HE IS NOW CORRECTING. WHEN ASKED HOW MANY OF THOSE BOOKS HAD NOT BEEN BEHIND SCHEDULE, HE LAUGHS WEAKLY. "NONE." THOR #493, HE SAYS, WAS LETTERED AND PASTED UP INSIDE THE SPACE OF 29 HOURS. BOTH LETTERING AND PASTE-UP WERE DONE BY JON. GENERALLY, PASTE-UP IS DONE IN THE MARVEL BULLPEN, BUT JON PREFERS TO DO HIS OWN. "I TAKE PRIDE IN MY WORK."

BABCOCK LETTERS ON MARKER PAPER-A SMOOTH, ALMOST OPAQUE PAPER, PLACED OVER FULL-SIZED PHOTOCOPIES OF THE PENCILS. SOME LETTERERS USE VELLUM, WHICH IS MORE TRANSPARENT, BUT OTHERS SWEAR BY MARKER PAPER, SAYING THAT IT IS EASIER TO WRITE ON, AS WELL AS EASIER TO PASTE UP. AFTER CONSULTING THE WRITER'S BALLOON PLACEMENT GUIDE (SEE ISSUE #1.-TIM), JON RULES A SERIES OF SMALL LINES IN PENCIL WHERE HE WILL EVENTUALLY DRAW THE BALLOONS. NEXT, HE LETTERS DIRECTLY IN INK, USING THE LINES AS GUIDES. FINALLY, HE DRAWS THE BALLOONS AROUND THE LETTERING. THESE BALLOONS WILL BE PASTED DIRECTLY ONTO THE ORIGINAL ARTWORK WITH RUBBER CEMENT. AFTER THE BOOK HAS BEEN PRINTED, THE PENCILER OR INKER MAY REMOVE THE BALLOONS WITHOUT FEAR OF DESTROYING THEIR WORK.

"I'VE BEEN INCREDIBLY LUCKY THAT IN THE LAST SIX MONTHS I'VE WORKED ON BOOKS WHERE THE WRITING HAS BEEN TOTALLY ENJOYABLE."

HOW DID JON COME TO BE A LETTERER?

"NO ONE REALLY *WANTS* TO BECOME A LETTERER," EXPLAINS THE GRADUATE OF THE JOE KUBERT SCHOOL, "IT JUST KIND OF HAPPENS TO YOU." A NEW TWIST, COMPUTER LETTERING, IS GAINING POPULARITY IN THE COMICS INDUSTRY WITH ASTONISHING SPEED. THE PROCESS ELIMINATES THE NEED FOR MANUAL PASTE-UP, SINCE THE BALLOONS ARE ELECTRONICALLY PASTED UP OVER A SCAN OF THE ORIGINAL ART. MANY EDITORS PREFER THE SLICK, FLASHY LOOK THAT COMPUTER-GENERATED LETTERING OFFERS. HOWEVER, AS JON IS QUICK TO POINT OUT, LETTERING REALLY DOES PLAY A SUBSTANTIAL ROLE IN DETERMINING A BOOK'S LOOK. WHILE MANY COMICS ARE WELL-SUITED TO THE STYLIZED LOOK OF COMPUTER LETTERING, THERE ARE AS MANY BOOKS THAT DEMAND A MORE ORGANIC AND UNIQUE LOOK, ONE THAT'S SPECIFICALLY TAILORED TO THE BOOK.

POLLY WATSON

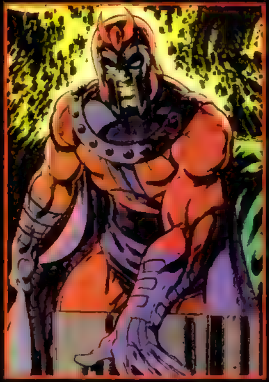
Beast Files

SUBJECT: MAGNETO
A.K.A. ERIK
MAGNUS LENSHERR

He has gone by many names. The world, however, generally knows him as Magneto... the Master of Magnetism.

Magneto was born Erik Magnus Lensherr. At a young age he, along with his family, was taken prisoner by Nazi Germany and sent to the Auschwitz concentration camp in Poland. He spent his early teen years in the camps and was the only member of his family to survive, eventually escaping with his future wife Magda.

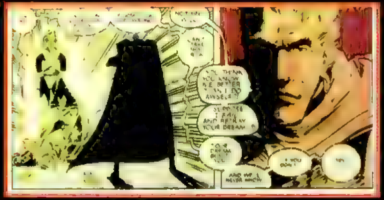
The two lived happily together for a time and even sired a daughter. In a moment which was perhaps the defining point of his life, the townsfolk decided to kill Magneto and his family because of his perceived "witchcraft." The town succeeded only in killing Magneto's daughter, causing him to unleash the full fury of his powers.

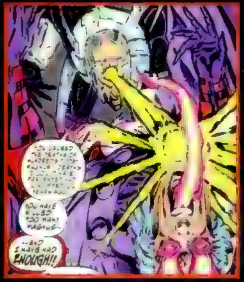


Magda fled from Magnus in terror. Some time later it was learned that she died giving birth to twins, Magneto's children. [See file: Quicksilver/Scarlet Witch].

As time progressed, Magneto, using his middle name first, wound up working as an orderly in a hospital in Israel. It was here that he first met Charles Xavier [See file: Professor X]. The two soon became fast friends; however, while Charles Xavier felt it was necessary to work towards a world where humans and mutants could coexist [See file: Xavier Manifesto], Magneto decided that the only way the two groups could live peacefully together would be if mutants ruled.

Over the years, Magneto and Charles Xavier would butt heads on numerous occasions. However, neither man would be alone. Charles Xavier founded his X-Men while Magneto would go on to form one group of followers after the other. As the years progressed, Magneto's attitudes seemed to change. He began to show signs that he had abandoned his dream. He stood trial in Paris, and even went so far as to assume the role as headmaster of Xavier's School, under the guise of Michael Xavier, during Charles's medical absence.





However, this heroic stature would not last. Once again, he would become the "evil mutant" the world believed him to be. And in the last battle between Xavier and himself, the good Professor saw fit to destroy Magneto's mind... supposedly ending the threat of Magneto.

For a short period, Magneto sat catatonic in his asteroid base [See file: Asteroid M/Graymalkin] surrounded by his followers, the Acolytes [See files: Exodus, Acolytes, Fabian Cortez, Colossus]. However, when Holocaust [See file: Holocaust] was brought aboard, he destroyed Asteroid M, sending its surviving inhabitants crashing to Earth.

Notes: Magneto can bend the forces of the electromagnetic spectrum with but a thought. Add to this: his indomitable will, strength of convictions, scientific genius, charismatic demeanor and complete mastery over his powers and you possess, quite possibly, one of the most powerful entities on the planet. I know far too much about this man to simply believe that we have seen the last of him. Unconfirmed rumors point to a young man matching Magneto's powers and description going by the name "Joseph." Magneto has reversed his aging process on at least one previous occasion [See file: Alpha Mutant]. It would not shock me to discover that we are facing a new, younger, Magneto.

BACK ISSUE "BROWS"

COMIC 'BROWS'

BOOKS WORTH SECOND LOOKS NOW IN THE BACK ISSUE BINS!

So the question is, what's cool?

Well, we're glad you asked. Each of the comics listed on these pages should be available in comic shops that carry a healthy selection of back issues. And, they won't cost you a lot to pick up

This month, we visit Rogers Comics, on 14th and 6th in New York City. Their back issue selection is one of the best in the city. Their number is 212-691-0380!

MICRONAUTS #1-12

Better than X-Men! Cooler than Batman! These issues written by Bill Mantlo and unbeleivably drawn by Mike Golden (of whom people like Art Adams, Chris Bachalo, and Jason Pearson owe their allegance) are some of the best comics ever done. If you haven't read them, you haven't experienced just how good a comic can be. 'Nuff Said.

STARLORD

Once, a long time ago, Marvel Comics did a number of black and white magazines of science fiction and the macabre. One of the heroes whose story was told in these annuls of aliens and androids alike, was StarLord. And one issue in particular had the creative team of Chris Claremont, John Byrne and Terry Austin. That's right! The same team that brought the X-Men 'The Death Of Phoenix' epic. This one shot reprints that Starlord adventure in color for the first time, includes a framing sequence by Mike Golden, and also features a Dr. Who back-up with art by Dave Gibbons. And if that isn't enough, this little book, called the Starlord Special Edition was the first specialty comic product sold on the Direct Market. Wow.

INVADERS #8

It's no secret that Union Jack has the coolest costume in comics. It's also no secret that the Invaders are all but forgotten. That's sad though, because this series was really very cool. Especially those issues drawn by Frank Robbins that feature Union Jack. Some readers may remember Union Jack from the classic Roger Stern/John Byrne Captain America #253-254. Anyhow, this whole series gives you a chance to see Nazis get mopped up by the greatest heroes of W.W.II. It's a blast, but fails to be any real help on history tests.

PLANET OF THE APES

Get your stinkin' paws on this, if you can. The Planet of the Apes B&W magazine had some of the coolest stories around. And, art by 70's monster comic fiend Mike Ploog! Even today, people go ape over it. And when you consider that there's a Planet Of The Apes movie in the works. This series is going to be hard to find.

"WIN THE SHIRT OFF SCOTT LOBDELL'S BACK"

Finals

It was announced in issue #3. It took two months for all the entries to pile in. It took one month to open, sort, and judge and now the results are in!

Sam Greenwell 16+

Now will the winners stand up, hold their Marvel VISIONS proudly and here ye your prizes!

1. Each of you will receive a "genuine 100% already been worn by Scott Lobdell" Hawaiian shirt.

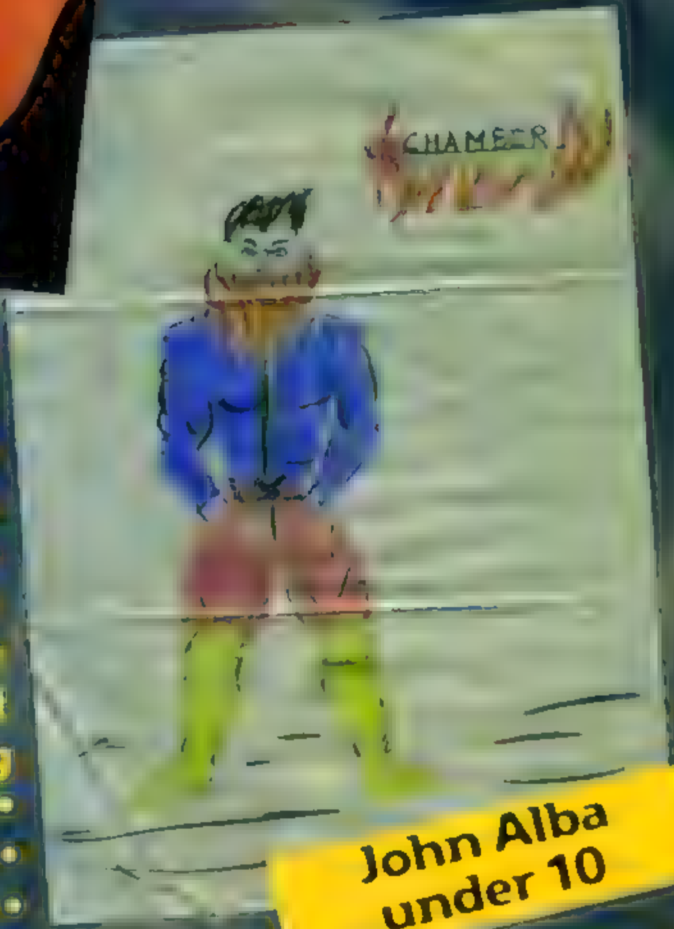
2. A various and spectacular selection of Gen X action figures from Toy Biz.

3. Last, but not least, a singed copy of Gen X #1.

Use the action figures to pick up the shirt and the comic to start the fire under the pot of water— we aren't sure if Scott's going to wash them first!

Out of all the entries, Chamber was definitelythe most drawn character. Followed by Skin and Jubilee.

Logan Rogan
11-15



John Alba
under 10

Entrants:
Garrett Woods • Kevin Garcia • Adrian Puente • Darell Campos • Lt. Lewis • Marshall W. Orsini • William H. Tcharner, Jr. • Todd Jenne • Paul Bardzik • John Atkinson • Mark Eckert • Chris O'Connell • Chris Tilley • Owen Oliver • Melody Herbert • Neal Schuett • Frank Romani • Sean Moore • Forrest Ryan • Matt Catania • Jonathon Gregg • Jason Wise • Tam Stanton • John Ta • Jeff Pelkey • Jared Decker • Alvin Lau • Seif W. Hammack • Heidi Ramph • Randy G. Hayes • Travis Bannister • Jean-Jacques Dzialowski • Greg Goode • Chris Calvin • Ryan Omega • Frankie Pallimberi • Vinitie DeCarlo • Dan Buck • Alan Lenturn • Andrew B. Stine • Leonardo Rhodes • Bob Pooler • Dan Podeszwa • Jeff Nichols • Ann Provost • Denver Deseranno • Gene Gibbons • Michael McCray • Martineus Albert • Keenan Urnick • Kimberly D. Wright • Brennan Woods • Kyle Walters • Victoria Joyner • Bobby Rathbone • E. Estrada • Valdimir Alexei Verano • Nelson Saul Hernandez

Thanks to all those who entered. You may have not gotten the prize but you're still winners no matter what!

As most readers undoubtedly know, Ben Reilly has settled into his new life as the amazing Spider-Man in New York City. His years on the road as a wanderer have finally come to an end. That entire period of time—his "lost years", if you will—is rapidly becoming a distant memory. But as Ben continues to forge a future for himself, he finds that the past is not quite so buried as he thought it was. His arch-enemy, the degenerating clone of Peter Parker who calls himself Kaine, has returned with a death wish that involves them both!

SPIDER-MAN'S LOST YEARS FOUND

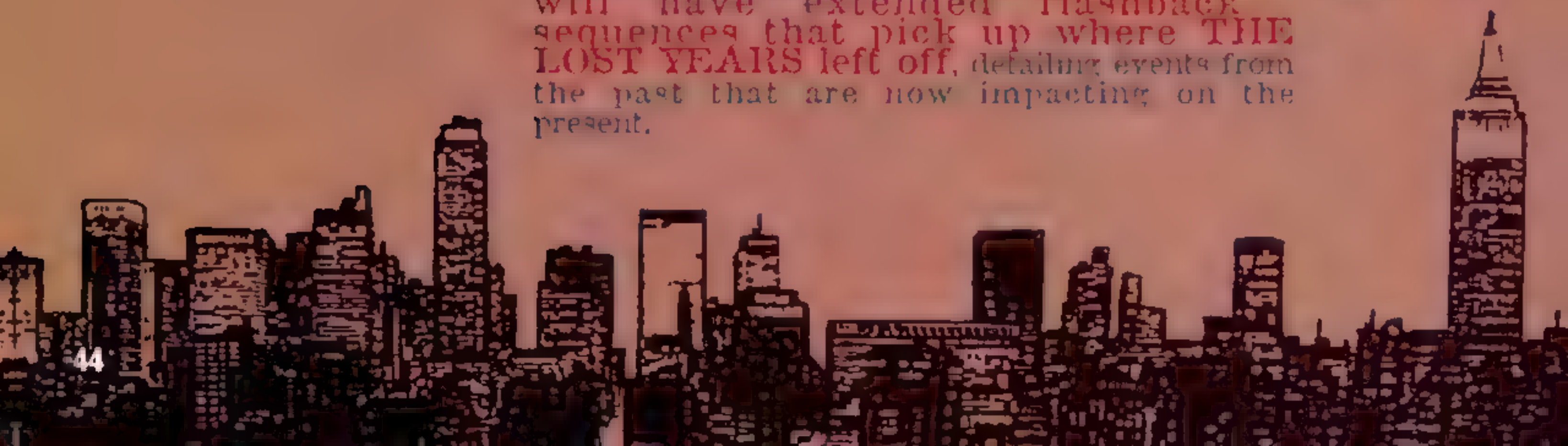
By Glenn Greenberg

So begins SPIDER-MAN: REDEMPTION, a four-issue monthly limited series beginning in July. Written by *J.M. DeMatteis* and illustrated by *Mike Zeck* and *Bob McLeod*, this is the same creative team that produced the classic Spider-Man tales: FEARFUL SYMMETRY: KRAVEN'S LAST HUNT and its sequel, SOUL OF THE HUNTER. Although set in the present, within current Spider-Man continuity, REDEMPTION serves as a direct sequel to the SPIDER-MAN: THE LOST YEARS limited series that was written by DeMatteis, illustrated by *John Romita, Jr.* and *Klaus Janson* and released in 1995.

REDEMPTION promises to explore the relationship between Ben Reilly and Kaine to its fullest potential. The story also features the shocking return of the love of Ben's life, his beloved girlfriend from THE LOST YEARS, Janine Godbe, a character Ben thought was long dead! No, she's not a clone, or an android or a life model decoy! She's the real, actual Janine, seemingly resurrected from the dead! And despite her happy reunion with Ben, she's carrying a dark secret that could lead to Reilly's demise.

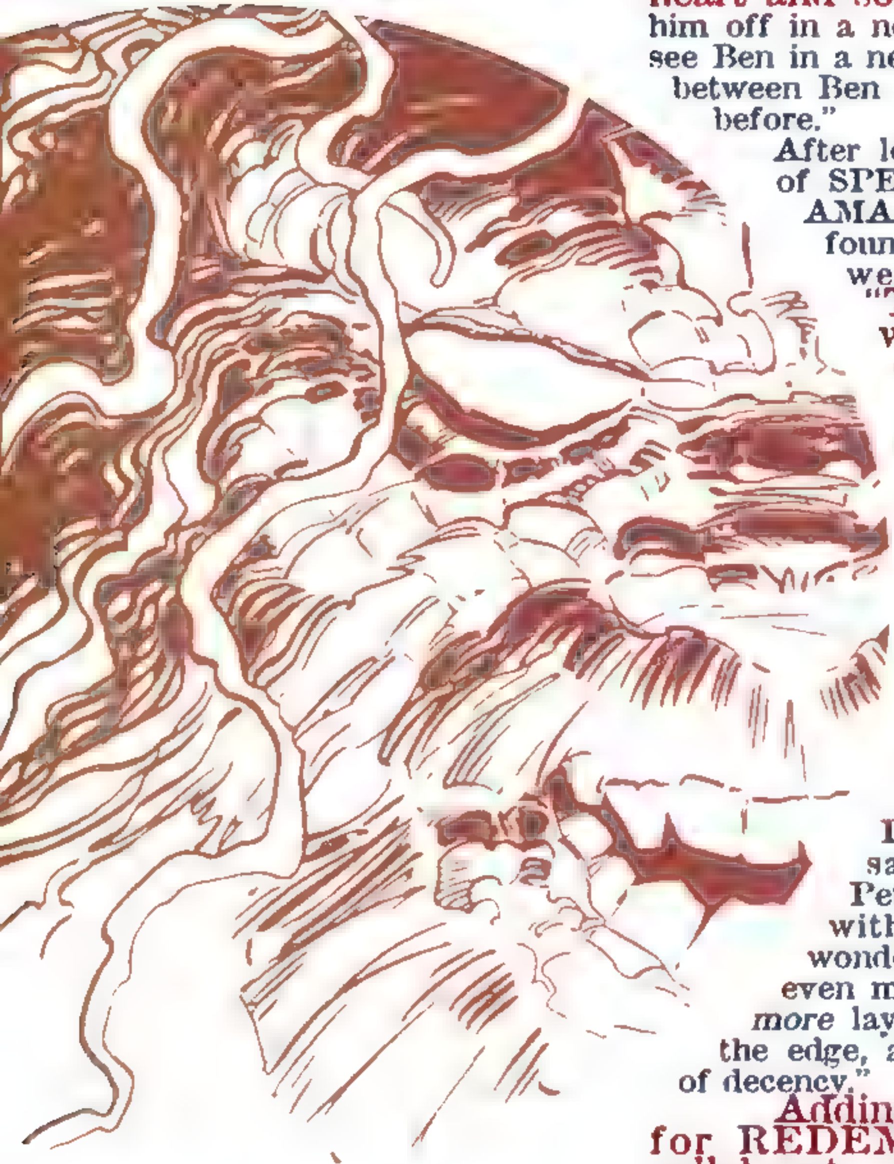
DeMatteis, has been looking for an opportunity to follow up on the events of his LOST YEARS limited series.

"I wanted to do more 'Lost Years' projects, filling in the adventures that Ben Reilly had while he was on the road," DeMatteis reveals. Indeed, REDEMPTION will have extended flashback sequences that pick up where THE LOST YEARS left off, detailing events from the past that are now impacting on the present.



"I had such a good time with LOST YEARS, writing Ben, Kaine and Janine – *especially* Kaine! I wanted the opportunity to bring it into the present and intensify the relationships. Any chance to explore them again is a great opportunity."

According to DeMatteis, "Kaine is the heart and soul of the story. We really push him off in a new direction here. We also get to see Ben in a new light. We'll see the relationship between Ben and Kaine as we've never seen it before."

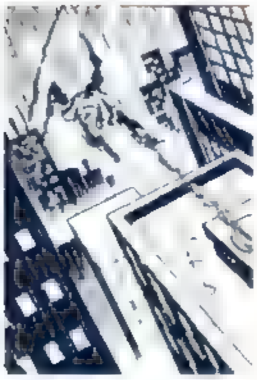


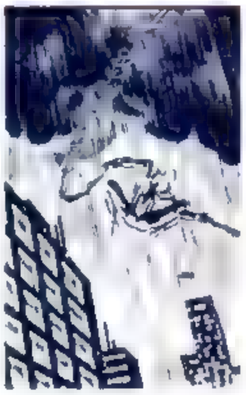
After lengthy runs as the regular writer of SPECTACULAR SPIDER-MAN and AMAZING SPIDER-MAN, DeMatteis found that his interest in writing the web-slinger had not diminished. "The second I sat down to write the [REDEMPTION] outline, I reconnected with Spider-Man instantly," he explains. "I have a connection to this character, and every time I think I'm done with him, I always come up with something else I'd like to do with him! I just love this character."

And that love extends to Ben Reilly, the new Spider-Man, who has been the subject of much highly publicized controversy and debate among fandom.

"I like Ben even better than Peter, in many ways," DeMatteis says. "He's Peter, but he's not! Peter Parker is a truly decent man, with lots of layers to him. He's a wonderful character. But I think Ben is even more interesting, because there are *more* layers to him. Ben's danced around the edge, and yet he's retained Peter's core of decency."

Adding to DeMatteis's enthusiasm for REDEMPTION is the chance to collaborate once again with Mike Zeck, who had also worked with DeMatteis on a fondly remembered run on CAPTAIN AMERICA during the 1980's.

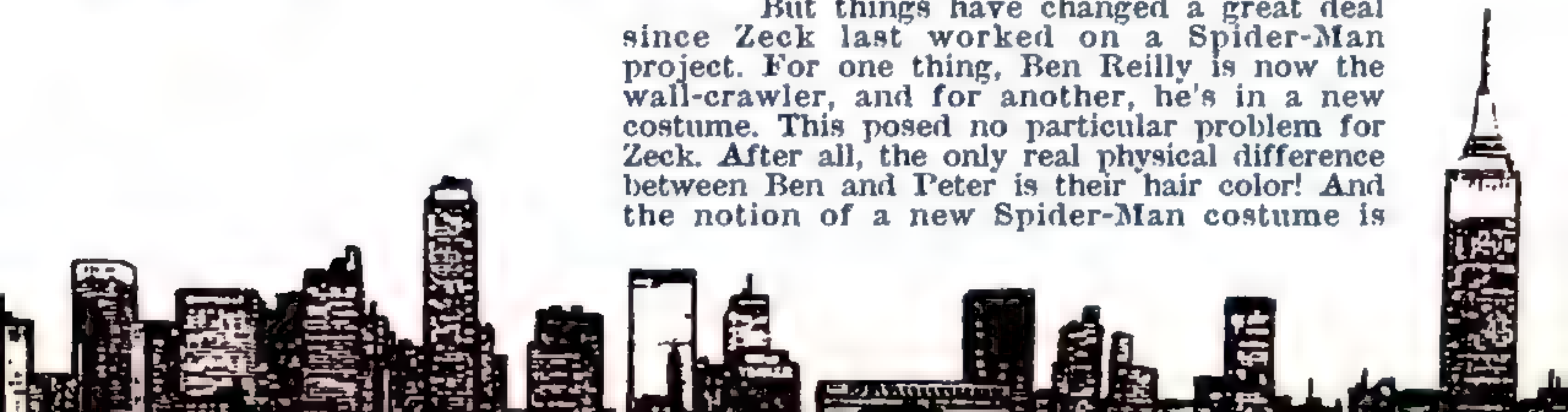




"I'm delighted, totally thrilled to be working with Mike again," DeMatteis says. "It's a very easy collaboration. We understand each other. His storytelling is impeccable; whenever I'm scripting pages from him, I don't feel like I'm working!"

Zeck is quick to heap praise on DeMatteis, as well. "It feels good to be working with DeMatteis again," he says. "I've always enjoyed it, and we had always planned to work together again on some project. I like all of his stories, they're very easy for me to work from, and it's a real pleasure to read a good plot, which he always turns in."

But things have changed a great deal since Zeck last worked on a Spider-Man project. For one thing, Ben Reilly is now the wall-crawler, and for another, he's in a new costume. This posed no particular problem for Zeck. After all, the only real physical difference between Ben and Peter is their hair color! And the notion of a new Spider-Man costume is



nothing new for Zeck – he designed the black costume that Spider-Man wore throughout the eighties, which is now the familiar garb of Venom.

"I'm still attached to the original Steve Ditko costume," Zeck reports, "but this new one is not as far away from the Ditko costume as the black one was."

As with KRAVEN'S LAST HUNT, REDEMPTION takes an established Spider-Man villain to a completely new level. Zeck explains, "In my mind, KRAVEN'S LAST HUNT was the ultimate, definitive Kraven story, and this is the ultimate Kaine story. Here again, we have another good 'villain' story. I like the character of Kaine, mostly because of what DeMatteis has done with him."

DeMatteis is equally enthused about the character of Kaine, for whom he clearly has an affinity. "I love characters that are full of contradictions, and Kaine definitely fits the bill. He's tormented, the duality of his soul is tearing him apart. He plays out literally what we all play out inside our heads. He's the dark side of Peter Parker, he's basically a villain, but there has to be *some* of Peter's decency and morality buried within him somewhere. The question is, how much? Part of Kaine despises Ben, and yet another part wants to embrace Ben as a brother. I want to really peel back the layers of the character and find out what's at the core."

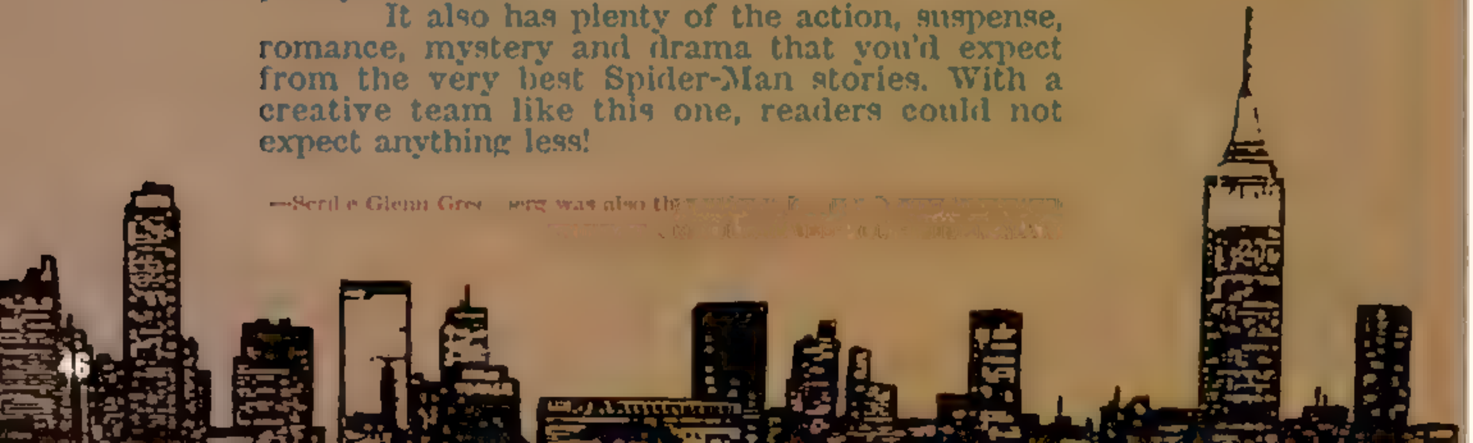
Zeck is also pleased to be working once again with inker extraordinaire Bob McLeod. "The stuff I've seen so far from Bob looks great!" he declares.

McLeod's "really excited to be doing this! I'd been looking forward to working with Mike again over the last couple of years. Mike's pencils are always fun to ink over. The Kraven series was one of the best things of my career, I enjoyed it the most, and I was hoping to do something like that again."

He explains that he and Zeck have extremely compatible styles, and that their collaboration on this project is giving him the opportunity to be more creative in terms of lighting and details: "Mike is working a bit looser than he did on KRAVEN'S LAST HUNT, so I can put more of my own style into it, which is even more fun for me; it's more my responsibility to give DeMatteis the mood he's calling for. And this story has plenty of mood!"

It also has plenty of the action, suspense, romance, mystery and drama that you'd expect from the very best Spider-Man stories. With a creative team like this one, readers could not expect anything less!

—Scribe Glenn Greenberg was also th[illegible]



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written SUBMISSIONS

I'm not going to lie to you.

Breaking into the field of comics is tougher now than ever before. The competition in the creative end of the industry is extremely tough. So no matter how good you are (or think you are), you should be aware that like many wannabe comic book writers, there are more comic book professionals looking for work now than ever before. These men and women are seasoned pros with the proven skills necessary to get work. Not only that, but they already have a working relationship with editors which is a major plus for them. Finally, add to that, becoming a comic book writer is probably the toughest discipline to break into. I say this so anyone wanting to break in as a comic writer realizes what they're up against. Not to discourage you. If you've got the chutzpa, determination and most importantly: a willingness to take direction, then read on, young scribe.

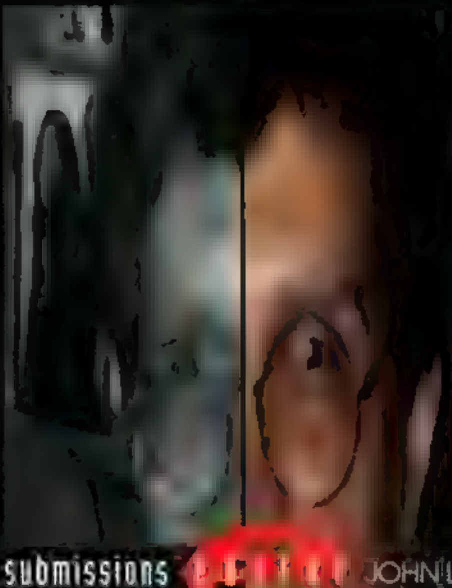
Becoming a comic book writer requires creativity, perseverance, discipline, love of learning and a love of the medium. Sure, more things are required but these essentials are the foundation of a good writer in any medium.

So, exactly how does someone go about submitting written material to Marvel? Rather than give you a word-for-word quote from the Submissions Guide, I hope to at least point any future comic writers in the right direction.

First off, before you write word one for any company, find out if there is an interest. I can't speak for other companies but as Marvel's Submissions Editor, even if I like your story I'm not empowered to hire you. That is entirely up to the line editor. They're the ones who are putting out the books and decide who works on what book.

If you do insist upon submitting unsolicited work, please be brief. Notice, I emphasis the word **BRIEF**. I've received dozens of written submissions that ranged from an X-Men screenplay to a fully plotted twelve-issue limited series. Nothing is going to scare off an editor more than a lengthy written submission.

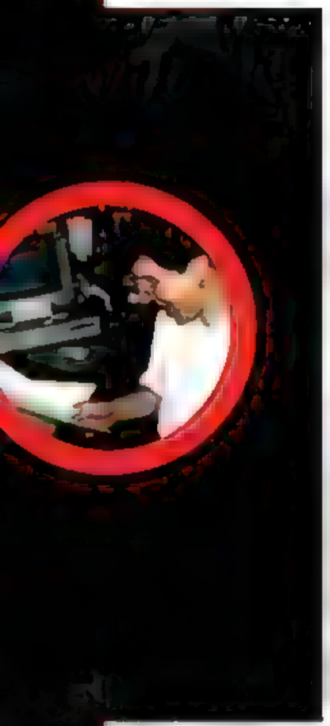
Give your idea in a short, concise plot synopsis only, double spaced, no more than one page in length. Impress us immediately with brevity. Almost every story can be summed up in a couple sentences. "Establish the characters, the situation, the conflict and show the resolution." This is right out of Marvel's Submissions Guide, and it's there because all of these are necessary to the story, every good story.



Of course it's always a good idea to have a thorough knowledge of the characters you're writing for. This will help avoid inconsistencies in both the character(s) and the plot. Familiarize yourself with supporting casts and villains, past and present. This will help in creating subplots and improve the drama, pacing and reader interest.

I've often been asked what formal education is suggested for becoming a comic book writer. The answer: there is none; however, creative writing courses can't hurt, and neither can English literature or journalism. What every good writer does have in common is a vivid imagination and that can't be taught. I suggest anything that can help you learn the craft of storytelling will prove beneficial to you. For instance, many editors here at Marvel have taken the same story structure class. [Robert McKee's Story Structure is usually offered twice a year at New York's Fashion Institute of Technology.—Tim]

This class primarily deals with movies but its knowledge and subject matter are applicable to comics. The two mediums are closer than many think, and good storytelling and good story structure, whether for the screen or the comic book page, is still good story structure. The point is: don't learn to write comics from comics. Look to the classics, movies, plays and real life experiences.

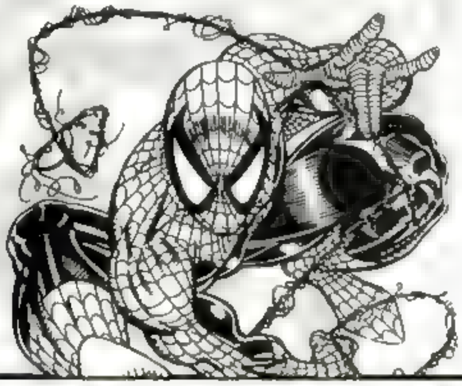


It's always a good idea whenever submitting anything to a company to include a brief cover letter of any past writing experience, your age and other useful information. A Self Addressed Stamped Envelope is a must if you want a response. I hope this helps any hopeful writer out there.

Remember, perseverance pays, but not just by submitting an endless amount of submissions. Quality is the key. If your story is rejected, ask yourself why? Has this been done before? Is this

Quality is the key...

character acting out of character? Maybe the answer is as simple as something similar is already planned for that book. Keep trying and keep trying to improve and learn. Remember, all stories revolve around the characters, and if the characters are not believable then everything else doesn't matter. Simply put, Marvel readers have come to expect the best and that's what we're looking for.



1 THE TWO WAYS TO BECOME A MARVEL WRITER

A Establish a reputation as a comics writer at another company. Use your published work as a portfolio. Write a few springboards to stories involving Marvel characters just so we can see if your general writing abilities include an understanding of Marvel heroes.

B Submit stories through the mail and hope an editor will buy one. This is one of the most popular ways to try to break in, though probably the most frustrating. Before submitting material to a Marvel editor, call or write him or her first to see if they are receptive to reading potential inventory material. The sheer volume of submissions Marvel gets these days has increased to the point that we can no longer devote any time to reading unsolicited material. Assuming an editor gives you the go-ahead, submit a synopsis of your plot idea no more than one page (or one paragraph) long.

2 WHICH CHARACTERS TO WRITE ABOUT

You can write a story about any Marvel character who has his or her own book, but if you want the story to be seriously considered for publication, you will write stories for those titles that use inventory material on occasion. If a book has been written by the same person for several years, it is not likely that the editor of that title buys many inventory stories. Never submit stories featuring characters who do not have their own books. New books or limited series are never created just so we can buy a novice writer's story.

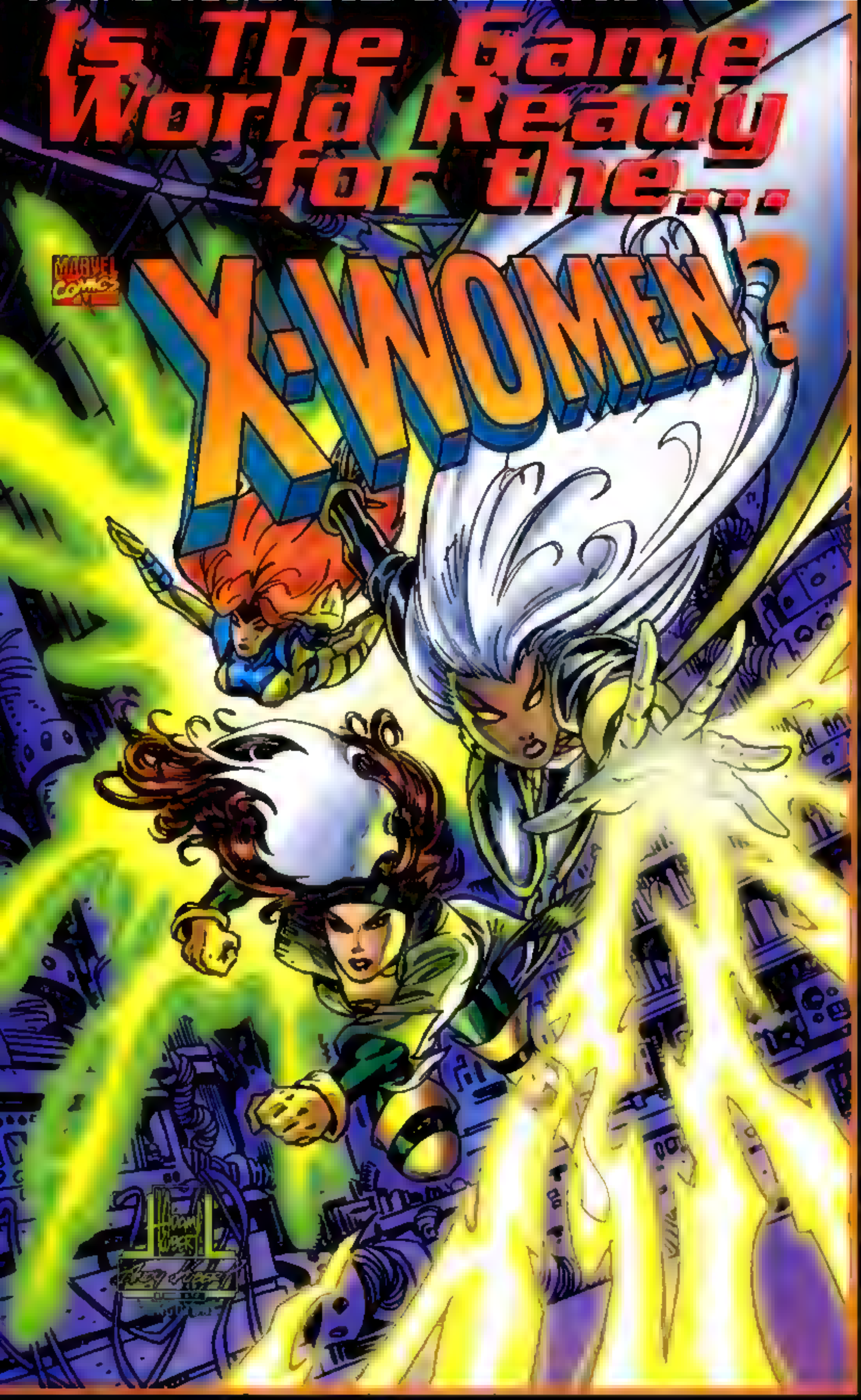
3 FORMAT

Submit short story plot synopsis only, double spaced, no more than one page in length. It only takes one page to tell the essentials of any story: establish the characters and the situation, introduce the conflict, and show the resolution. If any of these elements are missing, you do not have a salable story. You may submit more than one plot synopsis at a time, but a dozen may tax an editor's patience. Do not submit detailed plots or full scripts until you have an editor's approval on your premise or rough synopsis.

4 SUBJECT

Plot submissions should have Marvel characters. We cannot buy any stories about characters Marvel doesn't own, nor can we judge how well you handle Marvel characters if you use characters that belong to anyone else. Creating incidental characters or villains for your story is okay, but be aware that if we buy the story using them, Marvel will own those characters. Avoid using popular villains who may be involved in upcoming storylines. Avoid doing anything that infringes upon the regular writer's domain, such as resolving subplots or old continuities.

Is The Game World Ready for the... X-WOMEN?

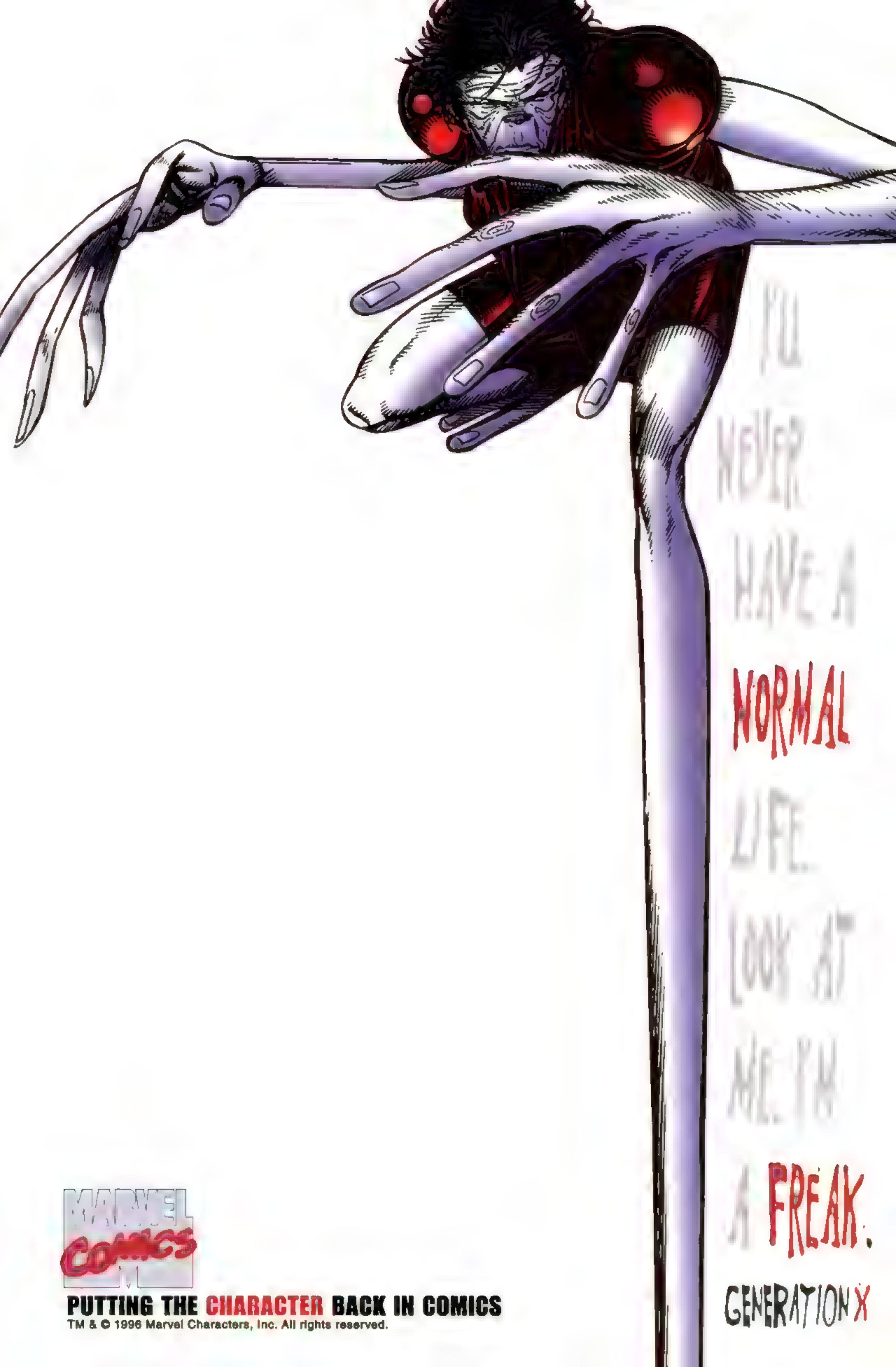


SEGA is launching what is surprisingly one of the coolest games we've come across in a long time. We say surprisingly because it features only the X-Women. Not that there's anything wrong with that. It's just that a game about the X-MEN without some SNIKTS or BAMFS thrown in, well, seemed like it was missing something. Boy, were we wrong (or maybe that's 'Girl, were we wrong') Because the story behind this game is just so great, that after you play it, you'll wonder why it wasn't an annual or a crossover first!.

Okay, here's what happens. Mr. Sinister, that mysterious tormentor of Cyclops and Havok, was experimenting to create an antidote to the Legacy Virus. Unfortunately, the experiment went wrong; it created, not an antidote, but a new virus that attacks the Y chromosome of Homo Superior (in other words, all male mutants). The problem is, before Sinister is able to destroy this virus, Genesis and the Dark Riders break into his laboratory, steal this lethal and prejudicing poison, and begin to deploy it throughout the world.

So picture this, the X-Men are off doing what they do best in the Danger Room. Not only do the male X-Men begin to tire and collapse, but the Danger Room simulated sequences begin to melt and spin out of control. The first order of business for Storm, Rogue and Phoenix then is to make their way to the Danger Room control monitor (which is no easy task). Provided they make it to the control room, they'll next discover a collapsed Xavier, who fell on the controls to the Danger Room when the virus attacked him.

From this point on, the X-Women are the only hope the rest of the X-Men have. They must track down Genesis and the Dark Riders to find some sort of antidote. And while the fate of Wolverine, Cyclops and Gambit (not to mention the rest of the mutant male world) may rest in their hands, we know it'll truly rest in the hands of everyone who picks SEGA's X-WOMEN! It's good.


YOU NEVER HAVE A NORMAL LIFE. LOOK AT ME. I'M A FREAK.
GENERATION X
MARVEL COMICS
PUTTING THE CHARACTER BACK IN COMICS
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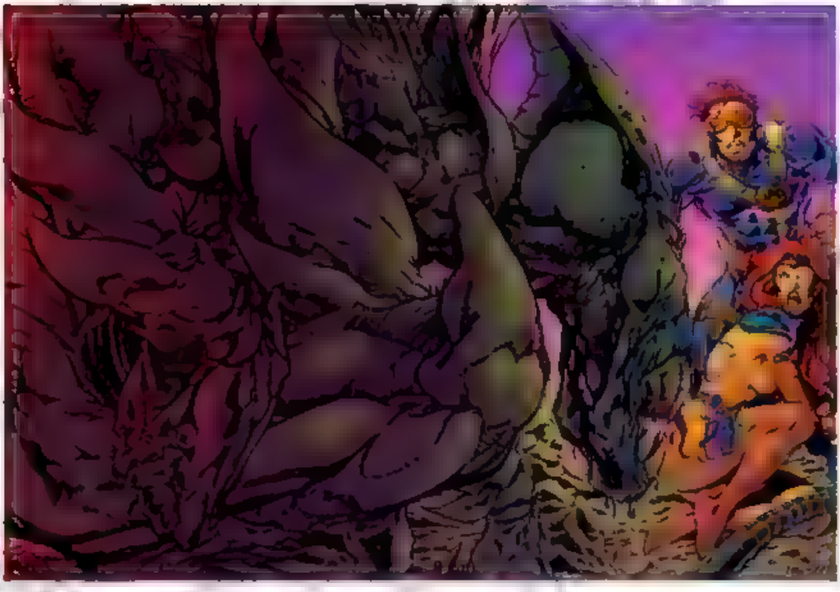
X-MEN BROOD



— Mark Bernardo

So you're a longtime X-MEN fan. So you've read the classic Brood storyline, and even caught the sinister aliens' return bout with the outlaw mutant heroes in UNCANNY X-MEN #232-234. So now you think you know everything there is to know about the Marvel Universe's most terrifying space predators. Wrong!

July sees the release of X-MEN/BROOD: DAY OF WRATH, an epic two-part, 48-page limited series that, according to editor Jaye Gardner, will deliver "the ultimate X-Men/Brood story!" And with the creative team assembled for this blockbuster, that seems to be no mere hyperbole. The writer is John Ostrander, who, as writer of both X-MAN and DC's *Spectre* series, is no stranger to either X-citing mutant mayhem or to well-crafted horror and suspense. The stunning visuals are provided by two mega-talented gentlemen from across the pond: Bryan (UNCANNY X-MEN, X-MEN PRIME) Hitch and Paul (EXCALIBUR, MARVEL VERSUS DC) Neary, and the combination has yielded some of the most spectacularly unique alien visuals ever to grace a comic's page. Just check out the breathtaking spread of the Brood homeworld!

What brings the X-Men and their extraterrestrial foes into conflict this time? The groundwork for the story was laid out in the final chapter of the previously mentioned Brood's tale, in UNCANNY X-MEN #234. In that story, the Reverend William Conover, a pro-mutant evangelist, and his wife Hannah encountered the Brood. Hannah, unknown to either of them, was infected with a Brood Queen Egg, which has since grown inside of her, granting her "strange healing powers" that Hannah and the Reverend believe are a gift from Heaven. Hannah has been using these abilities as a faith healer. "Basically, she's evolved into a human being who can suppress the Brood inside her. Initially, she infected other people while healing them. Since then, she's suppressed the directive to infect others," Gardner says. "As the first human/Brood hybrid that's able to control the Brood side of herself, Hannah is the hope of the future for containing these nasty aliens."

How do the X-Men get involved? "The Brood Empress is sending out psychic commands from the homeworld. Jean Grey is intercepting these transmissions as nightmares," Gardner reveals. "It's really Jean's story. She's the driving force behind the X-Men's involvement. Hannah, having conquered the Brood influence inside her, is rejecting these commands, and the Empress decides that this is something she can't tolerate. So she sends out a squadron of the nastiest Brood "Sleazoids" ever to go up against the X-Men — nastiest because unlike all the other Brood aliens they've encountered thus far, these are genetically engineered to be assassins."

THEY'RE BACK.

According to Gardner, "(the Brood are) kind of like an ant colony; there are workers, guards, et cetera. We've never seen the ones that were specifically bred for assassination purposes." Expect these Brood (as inimitably rendered by Bryan Hitch) to be bulkier, stealthier, faster, and more resilient than any we've seen before. Plus, whereas the last group of Brood aliens we saw gained their super-powers by infesting the bodies of human mutants, these guys are plenty powerful on their own! And things get really interesting when Jean Grey, the Beast, and Bishop challenge the horrific aliens for the first time!

Gardner is quick to point out that, aside from the requisite mutant mayhem and alien action, X-MEN/BROOD tells a story with a very human theme, focusing on the internal conflicts of the beleaguered Hannah Conover and her husband as much as on the external conflict between X-Men and Brood assassins. "Essentially, it's a story of these two characters [Hannah and William] having a crisis of faith — and the X-Men are caught in the middle."

In addition to these two groundbreaking issues, Marvel is also collecting the Brood storyline (by Chris Claremont and Marc Silvestri) in UNCANNY X-MEN #232-234 into one package, to be released two weeks before the first issue of X-MEN/BROOD: EarthFall. It serves as a fine companion piece to the series, providing a prelude to the saga within, as well as background for newer readers.

MARVEL MEMORIES

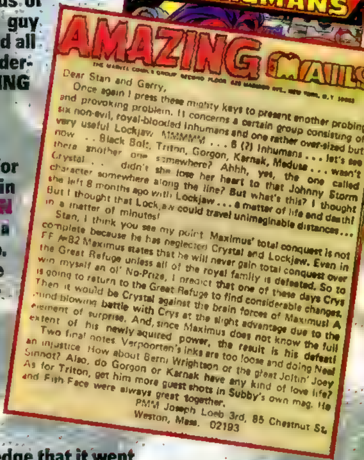
Jeph Loeb has the write stuff.

A lot of people get into comics hoping to get into movies. Jeph, though, got into movies to get into comics. After writing the screenplays for *Commando* and *Teen Wolf* (to name a few), he turned his talents to DC Comics where he wrote CHALLENGERS OF THE UNKNOWN and BATMAN, LEGENDS OF THE DARK KNIGHT HALLOWEEN SPECIALS. This, of course, was before coming to Marvel and doing incredible work as the current writer of CABLE, X-MAN and X-FORCE.

Jeph Loeb, do you remember your first Marvel comic?

My first Marvel Comic was SUB-MARINER #30. It was a July, 1970 issue [Cover dated Oct.]. I remember it so distinctly. I was at this drugstore in a little town on Cape Cod called Centerville. The cover had Captain Marvel on it, and he was daring the Sub-Mariner to come in the water. And of course, Namor was scared to do so. It was amazing. I'd never seen anything like it before. And then, to understand the story, I had to go get the corresponding issue of CAPTAIN MARVEL. And ever since that moment, I've bought every single Marvel Comic ever published.

My first letter, though, was published in AMAZING ADVENTURES #9. The book featured both the Inhumans and the Black Widow. The funny thing was, they published my address with the letter, and I got hundreds of letters from other fans. One of which was a guy named Tom Chicorella, from Brooklyn, who had all the Marvels before 1970. If I had been into Spider-Man at the time, I could have gotten AMAZING SPIDER-MANs #1-25 in mint condition.



AMAZING MAILS

Dear Stan and Gerry,

Once again I press these mighty keys to present another probing and provoking problem. It concerns a certain group consisting of six non-evil, royal-blooded Inhumans and one rather over-sized but very useful Lockjaw. MMMMM . . . 6 (?) Inhumans . . . let's see now . . . Black Bolt, Triton, Gorgon, Karnak, Medusa . . . wasn't there another one somewhere? Ahhh, yes, the one called Crystal . . . didn't she lose her heart to that Johnny Storm character somewhere along the line? But what's this? I thought she left 8 months ago with Lockjaw . . . a matter of life and death! But I thought that Lockjaw could travel unimaginable distances . . . in a matter of minutes!

Stan, I think you see my point. Maximus' total conquest is not complete because he has neglected Crystal and Lockjaw. Even in FF #82 Maximus states that he will never gain total conquest over the Great Refuge unless all of the royal family is defeated. So to win myself an ol' No-Prize, I predict that one of these days Crys is going to return to the Great Refuge to find considerable changes. Then it would be Crystal against the brain forces of Maximus! A mind blowing battle with Crys at the slight advantage due to the element of surprise. And, since Maximus does not know the full extent of his newly aquired power, the result is his defeat!

Two final notes. Verpoorten's inks are too loose and doing Neal an injustice. How about Berni Wrightson or the great Joltin' Joey Sinnott? Also, do Gorgon or Karnak have any kind of love life? As for Triton, get him more guest shots in Subby's own mag. He and Fish Face were always great together.

PMM Joseph Loeb 3rd, 85 Chestnut St.
Weston, Mass. 02193

My first official work for Marvel occurred in THE UNCANNY X-MEN ANNUAL #18. It was a story featuring Bishop. Tim Sale, who I've worked with on the LEGENDS OF THE DARK KNIGHT HALLOWEEN SPECIALS, drew it. Greg Wright colored. Joe Rosen lettered. And the amazing thing is we did it all in one week. It was the first time to my knowledge that it went that quick. And CABLE #15 was my first Marvel monthly assignment.

ON SALE JULY 3

CAPTAIN AMERICA: THE LEGEND
VARIOUS
A special 48-page one-shot celebrating the Super Soldier, Captain America! Marvel is celebrating its 35th anniversary with gala celebrations of their hall-of-fame heroes! This is the official source for the complete lowdown on Cap's love life, jobs, partners, costumes, best & goofiest foes, ties to S.H.I.E.L.D., headquarters, vehicles [redacted]

CAPTAIN AMERICA: OPERATION REBIRTH TRADE PAPERBACK
MARK WAID/RON GARNEY/DENNIS RODIER & SCOTT KOBLISH
Collected for the first time: the first five acclaimed issues of the CAPTAIN AMERICA story arc by Mark Waid & Ron Garney! This was the story that made the industry pledge their allegiance to the Super Soldier: "One word: Incredible!" (Fan)..."Wa-hoo!! Cap is back, baby!" (Wizard)... "Simply one of the best superhero books on the racks." (Fan). It's 112 pages of shield-slinging action featuring the Red Skull, Sharon Carter, the Cosmic Cube, and everything that makes the All-American Avenger a worldwide pop icon!

DAREDEVIL No. 356
KARL KESEL/CARY NORD/MATT RYAN
Mr. Hyde's last chance to defend himself is—Matt Murdock?! Is another classic DD foe the real culprit—and can Matt prove it in time? DAREDEVIL is back on WIZARD'S "Pick" list with a slashed cover price and the dream team of Karl (SPIDER-BOY) Kesel and Cary (BRUCE WAYNE AGENT OF S.H.I.E.L.D.) Nord!

PRIME No. 10
Gerard Jones/Norm Breyfogle
This title reaches a turning point when Prime reveals his identity to Turbo—and Turbo reveals his sexual orientation to Prime! "PRIME has long been regarded as one of the strongest of the Ultraverse titles...and that trend still continues." (COMIC SHOP NEWS)

ON SALE JULY 10

ALL-NEW EXILES No. 10
ANN NOCENTI/JOHN FANG/BRUCE MCCORKINDALE
Half the team has lost their powers and the other half are battling each other over Lonestar and Velvet Fist—what a great time for Rocket-Blast to attack!

GHOST RIDER No. 77
IVAN VELEZ JR./SALVADOR LAROCCA
Guest-starring Doctor Strange! The Master of the Mystic Arts weaves a spell that will have dramatic effects upon the life of the Spirit of Vengeance!

THOR No. 502
WILLIAM MESSNER-LOEBS/MIKE DEODATO JR.
On the eve of Onslaught, Thor faces his final night in the Marvel Universe. Join the god of thunder as he says goodbye to old friends and prepares for his ultimate battle! Continued in next month's ONSLAUGHT: MARVEL UNIVERSE!

ON SALE JULY 17

INCREDIBLE HULK No. 445
PETER DAVID/ANGEL MEDINA/ROBIN RIGGS
Just like the hammer hurler, ol' Jade Jaws must prepare for the Onslaught! Will the Hulk come full circle and join the Avengers—the team he co-founded? Continued in next month's ONSLAUGHT: MARVEL UNIVERSE!

IRON MAN No. 332
TERRY KAVANAGH/JIMMY CHEUNG/MARK MCKENNA
Onslaught is coming and young Tony's days are numbered! Continued in next month's ONSLAUGHT: MARVEL [redacted]

IRON MAN: THE LEGEND
VARIOUS
A special 48-page one-shot spotlighting the Armored Avenger, Iron Man! Continuing Marvel's 35th anniversary celebration! Find out everything you ever wanted to know about the invincible one: armor designs, coolest & lamest foes, friends, others who have worn the armor, future Iron Men, schematics, armor improvements and more!

PUNISHER No. 11
JOHN OSTRANDER/TOM LYLE
The crashed S.H.I.E.L.D. Helicarrier holds shocking secrets—guess who gets them!

WHAT IF? No. 89
BEN RAAB/TBD
"What If Reed Richards Betrayed the Fantastic Four?" Marvel's first family is torn apart when Sue, Johnny & Ben discover that Reed planned their fantastic transformations!

ON SALE JULY 24

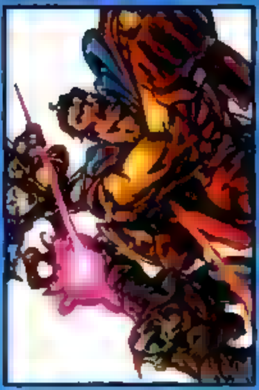
2099: WORLD OF TOMORROW No. 1
BEN RAAB & JOSEPH KELLY/PASCUAL FERRY
BEGINNING MARVEL'S NEW, STREAMLINED FUTUREVERSE! Spider-Man 2099, X-Nation, Doom and X-Men 2099 are now in one monthly, 48-page title! Armageddon has been averted, but now a new evil threatens both humanity and the Kingdom of Atlantis: the X-foes known as the Phalanx! The last time the Phalanx struck, Generation X was born—what will their evil actions trigger now?

AVENGERS No. 402
MARK WAID/MIKE DEODATO JR./TOM PALMER
Onslaught has come for the Earth's Mightiest Heroes! "Under new writer Mark Waid's wing, you'd better believe AVENGERS will once again become a definite 'must read.'" (WIZARD) Continued in next month's ONSLAUGHT: MARVEL UNIVERSE!

FANTASTIC FOUR No. 416
TOM DEFALCO/CARLOS PACHECO & JOHN BUSCEMA/TOM PALMER
DOUBLE-SIZED ONSLAUGHT ISSUE! Onslaught has abducted Franklin and the FF stand on the edge of their greatest tragedy. Plus: Journey back to the college days of Reed Richards & Victor Von Doom and eavesdrop on their very interesting (hint, hint) conversation concerning alternate realities! The fabulous foursome head into the great unknown with a sizzling sendoff by the awesome artwork of Carlos (EXCALIBUR) Pacheco and the legendary John Buscema! Continued in next month's ONSLAUGHT: MARVEL UNIVERSE!

MARVEL FANFARE No. 1
JAMIE COMPOS/ROBERT BROWN/MIKE WITHERBY
A NEW 99 CENT TITLE SPOTLIGHTING MARVEL'S MIGHTIEST HEROES! In the debut issue: Captain America and Falcon—together again! The titanic team leaps into action once more—an event dedicated to all fans of classic Marvel characters! Sure, everybody's complaining about high prices, but who's doing something about it? We are, and here's the proof!

ULTRAFORCE No. 10
COVER BY MIKE DEODATO JR.
LEN WEIN/MIKE DEODATO STUDIOS
Introducing an all-new creative team! There's only four Ultras left—now a new foe wants to reduce that number to zero! He brought wonder to DC's amazon and glory to the Avengers—now Deodato puts his distinctive stamp on ULTRAFORCE!



ON SALE JULY 31

SILVER SURFER No. 120
GEORGE PEREZ/SCOT EATON/DON HUDSON
The newly restored Surfer squares off against the all-mighty Uni-Lord!

THOR: THE LEGEND
VARIOUS
A special 48-page one-shot honoring the life of the mighty Thunder God, Thor! Continuing Marvel's 35th anniversary celebration! Get the whole scoop on Odin's #1 son including alternate costumes, Thor wannabes, secret identities, coolest & lamest foes, a gallery of the gods and more!

ON SALE JULY 3

SENSATIONAL SPIDER-MAN No. 8

TODD DEZAGO/MIKE WIERINGO/RICHARD CASE

MIKE WIERINGO SWINGS INTO THE SPIDER-VERSE! He whetted the appetites of fandom with his sensational art on SPIDER-BOY; now Wieringo delivers the main course! Was the recent rash of thefts perpetrated by a gang of supervillains—or by one thief? Spider-Man finds out the hard way when he faces the Looter—now packing an arsenal of weaponry stolen from Marvel's nastiest bad guys!

ON SALE JULY 10

AMAZING SPIDER-MAN No. 415

TOM DEFALCO/MARK BAGLEY/LARRY MAHLSTEDT

ONSLAUGHT'S SENTINELS TAKE A BITE OUT OF THE BIG APPLE! Can an already overwhelmed Web-Slinger stem the tide of chaos that's overtaken New York City? Now Spider-Man takes part in the biggest saga since "Age of Apocalypse!"

SPIDER-MAN: REDEMPTION No. 1 (OF 4)

J.M. DEMATTEIS/MIKE ZECK/BOB MCLEOD

Kaine wants to die—and he's taking Spider-Man with him! Plus: her death shattered the life of Ben Reilly in SPIDER-MAN: THE LOST YEARS, but now she's back! Who is she, where has she been, why has she returned, and what's her connection to Kaine? And if that's not enough, this first issue features 30 pages of story and art! The creative team behind the acclaimed "Kraven's Last Hunt" reunites for this shocking new limited series!

UNTOLD TALES OF SPIDER-MAN No. 13

KURT BUSIEK/PAT OLLIFFE/AL VEY

Death strikes without warning as a tragic turning point rocks the life of Spider-Man! Think nothing of lasting consequence happens in this series? Think again—you have been warned! "Check out UNTOLD TALES OF SPIDER-MAN by Kurt Busiek—one of the BEST comics currently on the planet!" (WIZARD)

ON SALE JULY 17

THE ADVENTURES OF SPIDER-MAN No. 6

NEL YOMTOV/ALEX SAVIUK

More wall-crawlin' action in the ever popular animation style!

GREEN GOBLIN No. 12

TOM DEFALCO/JOSH HOOD/DEREK FISHER

Caught in the midst of Onslaught, the Goblin faces his greatest challenge ever—one that will leave him battered & broken—leading into next month's last-issue climax!

SPIDER-MAN No. 72

HOWARD MACKIE/JOHN ROMITA JR./AL WILLIAMSON

The Sentinel invasion of Manhattan rages on! Now Spider-Man must turn to the still-recovering Peter Parker! Will Peter's erratically-returning powers fail him when he needs them the most?

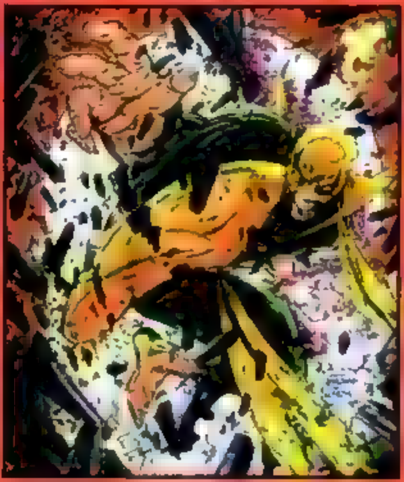
ON SALE JULY 24

SPECTACULAR SPIDER-MAN NO. 238
TODD DEZAGO/SAL BUSCEMA/JOHN STANISCI

While Spider-Man is caught in the Onslaught, the mysteriously returned Curt Connors faces a horrific decision! To save his family from a new, savage Lizard, he must re-merge with the creature and sacrifice his humanity! It's an Onslaught tie-in and a major turning point in the life of a classic Spidey villain!

IRON FIST No. 1 (OF 2)
JAMES FELDER/ROBERT BROWN/REY GARCIA

MARVEL'S ORIGINAL KARATE KID RETURNS! Danny Rand faces the greatest challenge of his life as he attempts to recapture his fading power—which has been absorbed by the one man who has defeated him: the Steel Serpent! Continued from the events of SPIDER-MAN UNLIMITED #13, this new limited series packs more punches than a Jackie Chan filmfest!



ON SALE JULY 31

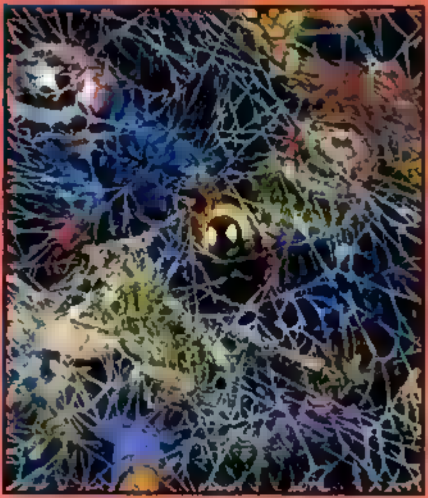
NEW WARRIORS No. 75
EVAN SKOLNICK/PATRICK ZIRCHER/ANDREW PEPOY

DOUBLE-SIZED FINAL ISSUE! Nova is reborn! Night Thrasher, Namorita and Rage are back! Now the New Warriors stand reunited against the terror of Volx, the Dire Wraith Queen! Familiar faces return, dangling plot lines weave together, and the fate of Marvel's supreme teens is revealed in this 48-page frenzied finale!

SPIDER-MAN TEAM-UP No. 4
COVER BY GEORGE PEREZ

GEORGE PEREZ/DARICK ROBERTSON/ANDREW PEPOY

GEORGE PEREZ ASSEMBLES THE AVENGERS! When Spider-Man goes on a crazed rampage, the Earth's Mightiest Heroes thunder in to take him down! But when a second Spidey appears, all heck breaks loose! Returning to the team he brought to glory, fan-fave George Perez writes the Avengers one last time before they're caught in the Onslaught!



VENOM: THE HUNGER No. 2 (OF 4)
LEN KAMINSKI/TED HALSTED/SCOTT KOBLISH

Separated from his savage symbiote, the institutionalized Eddie Brock comes under the tender ministrations of Dr. Paine! Meanwhile, the symbiote searches for a new host—one that can satiate its cravings for brains! A new series for Venom—at a new low price!

ART FROM SPIDER-MAN: REDEMPTION

ON SALE JULY 3

CABLE No. 35
JEPH LOEB/IAN CHURCHILL/SCOTT HANNA
First it was Onslaught & the Hulk—now Apocalypse is in the house! Cable must face the frightening fiend he was born to battle!

UNCANNY ORIGINS No. 1
BEN RAAB/DAVE HOOVER/BILL ANDERSON
THE ORIGINS OF MARVEL'S MOST POPULAR HEROES FOR ONLY 99 CENTS! This new, ongoing series will present self-contained origins of Marvel's superstars in the animation style. First up: the origin of the X-Men's leader, the one-and-only Cyclops!

UNCANNY X-MEN No. 336
SCOTT LOBDELL/JOE MADUREIRA/TIM TOWNSEND
Apocalypse has made his move against Onslaught—and the X-Men will never be the same!

ON SALE JULY 10

THE ADVENTURES OF THE X-MEN No. 6
RALPH MACCHIO/BEN HERRERA
The X-Men team with—Magneto? They'd better if they hope to stop Apocalypse's genetic war! The animation style art and a 99 cent price tag make this a great buy!

GENERATION X No. 19
SCOTT LOBDELL/CHRIS BACHALO/MARK BUCKINGHAM
The White Queen's quest to hide Generation X from Onslaught reaches a chilling climax!

PROFESSOR X & THE X-MEN No. 11
ART HOLCOMB/NICK GNAZZO/IAN AKIN
Another modern look at the early years of the mighty mutants! "Marvel offers a number of 99-centers each and every month, and guess what? They're some of the best comics out there!" (WIZARD)

X-FACTOR No. 126
HOWARD MACKIE/STEFANO RAFAEL/AL MILGROM
The wrath of Onslaught rages on as the team reels from last issue's revelations!

X-MEN VISIONARIES: NEAL ADAMS COLLECTION
TRADE PAPERBACK
COVER BY NEAL ADAMS
ROY THOMAS & DENNIS O' NEIL/NEAL ADAMS/TOM PALMER
One of the seminal artists of the Marvel Age of Comics does the most popular characters in all of comicdom! The trend-setting X-Men work of the legendary Neal Adams is collected here—featuring state-of-the-art re-coloring and re-separations! 208 whopping pages including the origin of Havok, Magneto in the Savage Land, Xavier's return from the dead, and a searing Sentinel story! An ever-green gift great for art lovers, comic book historians, and mutant maniacs!

ON SALE JULY 17

EXCALIBUR No. 101
WARREN ELLIS/CARLOS PACHECO/BOB WIACEK
How is the entire team affected by the rescue of Douglocke? "For those of you who haven't realized it yet...EXCALIBUR is one of the best books out there." (FAN)

X-MAN No. 19
TERRY KAVANAGH/STEVE SKROCE/BUD LAROSA
Nate finds himself in the hands of his greatest enemy: Sinister! Will he save Nate—or send him head-first into Onslaught?!

X-MEN: EARTHFALL

WRAPAROUND COVERS BY IAN CHURCHILL

CHRIS CLAREMONT/MARC SILVESTRI

Re-presenting the X-Men's war with the Brood! Containing UNCANNY X-MEN #232-234, reprinting the classic battle by the talented team of Chris Claremont and Marc Silvestri! Plus: an all-new wraparound cover by Ian (CABLE) Churchill! On sale two weeks before X-MEN VS. BROOD #1, this 64-page, no ad one-shot is a perfect primer those of you who missed this savage story the first time.

ON SALE JULY 24

UNCANNY X-MEN '96

TERRY KAVANAGH/TBD

The long-awaited and highly-anticipated reunion of Bishop and Shard! Plus: the mysteries of Preacher (from UNCANNY X-MEN '95) are revealed! It's 64 pages of comicdom's #1 super team doing the voodoo that they do!

WOLVERINE No. 105

LARRY HAMA/ADAM KUBERT

What is Gateway's connection to Onslaught? Elektra's on hand, Wolverine's feral, and the hottest story line of them all continues here! "WOLVERINE" is always a best-seller, but the current storyline has fans excited like never bnefore." (WIZARD)

X-FORCE No. 58

JEPH LOEB/ADAM POLLINA

The Hulk wasn't enough—now X-Force, Cable and the X-Man are taking the fight to Onslaught! !

X-MEN No. 56

MARK WAID/ANDY KUBERT

THE PENULTIMATE EVENT IN THE SAGA OF ONSLAUGHT! The X-Men's ultimate foe stands on the brink of victory—and the entire Marvel Universe trembles!

X-MEN: PRYDE & WISDOM No. 1 (OF 3)

WARREN ELLIS/TERRY DODSON/KARL STORY

Kitty and Pete leap from the pages of EXCALIBUR into their wildest adventure yet! The creative team behind STORM delivers a saga that will have direct and dire ramifications upon the world of X!

X-MEN UNLIMITED No. 12

JOHN FRANCIS MOORE/ARIEL OLIVETTI

First Onslaught knocked Juggernaut into Hoboken, now Jugg-head is trapped in the world of the Cytorrak Gem!

ON SALE JULY 31

THE FURTHER ADVENTURES OF CYCLOPS & PHOENIX No. 4 (OF 4)

WRAPAROUND COVER BY JOHN PAUL LEON & SHAWN MARTINBROUGH

PETER MILLIGAN/JOHN PAUL LEON/SHAWN MARTINBROUGH

The landmark limited series concludes with the birth of Sinister! Scott and Jean have scant hours to complete their mission before the world succumbs to the ascension of Apocalypse! Peter Milligan and LOGAN's John Paul Leon follow up THE ADVENTURES OF CYCLOPS & PHOENIX with a tale that will impact all X-continuity!

X-MEN VS. BROOD: DAY OF WRATH No. 1 (of 2)

WRAPAROUND COVER BY BRYAN HITCH & PAUL NEARY

JOHN OSTRANDER/BRYAN HITCH/PAUL NEARY

Beginning the X-Men's ultimate alien encounter! Wrapping up plot lines from UNCANNY X-MEN #232-234, the mighty mutants are caught between a pack of Brood assassins and their target—the Brood Queen! Why are these awful aliens after one of their own—and on which side will the X-Men fight? Another high-octane, high-quality X-Men limited series, courtesy of John (BISHOP) Ostrander and Bryan (X-MEN: PRIME) Hitch!

X-MEN

media

DR. WHO No. 241
TBD
Another action-packed issue starring the good Doctor!

DISNEY COMIC HITS No.12
TBD
This special issue of DISNEY COMIC HITS features characters appearing in "Disney's Aladdin and the King of Thieves." This direct-to-video movie (arriving in stores in August) will be another dynamic Disney delivery!

Licensing

At Long last, the most requested X-Men statue of them all: The mighty mutants' southern belle, Rogue!

CREATIVE LICENSE
ROGUE STATUE
Fourth of four, the last release in the X-Men Sentinel Series! (Previous releases were Gambit, Wolverine and Magneto.) Standing a full 9" tall, Rogue is poised for action atop the partial remains of a Sentinel. Hand sculpted by Scott Leberecht, each statue is individually numbered and hand-painted in cold-cut porcelain with a certificate of authenticity.

As per your suggestions we're going to start featuring licensed items. For more information on other licensed products, consult your retailer. And tell them Marvel VISION sent ya!

SHIP SHAPE

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THOR NO.502	JULY 10	PG 56	X-MEN NO.56	JULY 24	PG 61
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PUNISHER NO.11	JULY 17	PG 57			

Next issue in Marvel Vision

- ONSLAUGHT continues
- Part two of our exclusive interview with Chris Bachalo
- Doctor Strange is given the "Time Slip"
- Alan Davis returns to Marvel with X-Men/Clandestine
- Creating Comics: Coloring
- The Daily Bugle
- The Rise of Apocalypse
- Marvel's Silliest Moments
- Do you remember your first Marvel Comic
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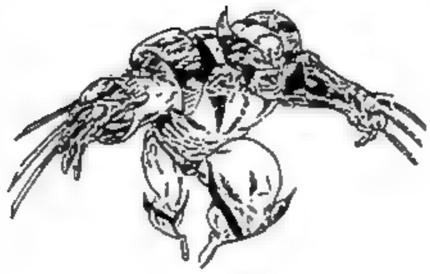

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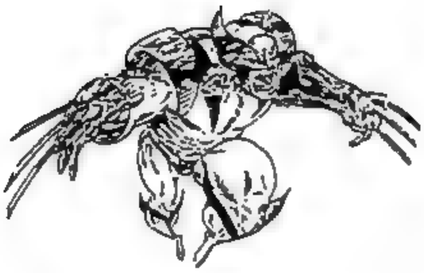

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X-Men listings continued on next page

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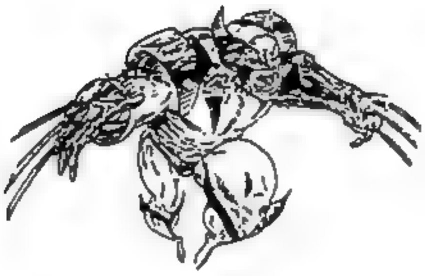

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D 068		Cyclops & Phoenix Press Poster #230		4.95
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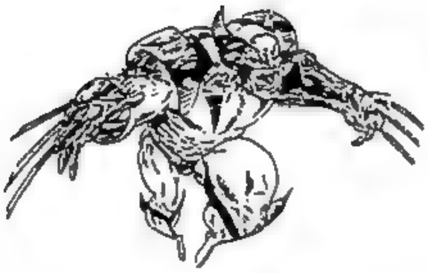

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D 089		Punisher: The Prize (Bookshelf)	4.95
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E 092		The Very Best of Spider-Man SC	16.95
E 093		Spider-Man: Carnage (Bookshelf)	6.95
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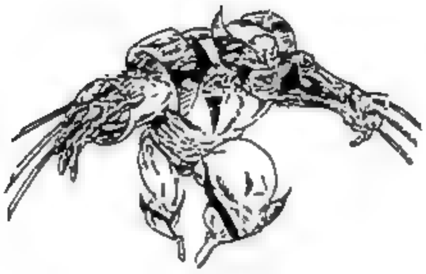

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E 103		Wolverine: Weapon X SC	12.95
E 104		X-Men: Dark Phoenix Saga SC	14.95
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WILSON

F 116		Marvel Superhero Mini-Power Squeez Exercise Ball	*

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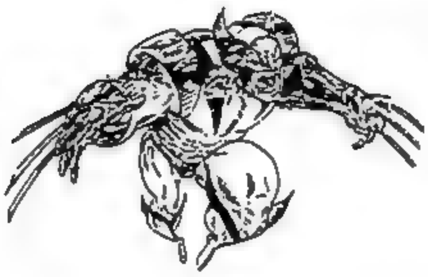

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